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Aug. 4, 1972



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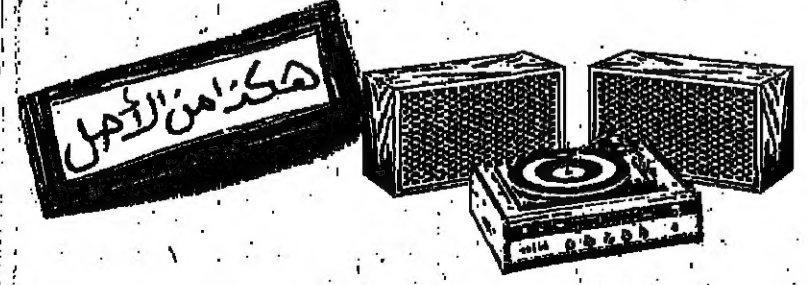
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GREEN LINE — OR OPEN WORLD

Lea Ben Dor examines Arab-Israeli relations
in the territories and some Labour views on
the future of these areas.



A West Bank group goes bathing at the Givat Alina beach in Tel Aviv.

IT has taken two years of
cease-fire following upon
three years of limited warfare
for any kind of open discus-
sion to start after the Six Day
War, concerning our future
relations with the Palestinians.
A number of people have peg-
ged out their views in the
past for the public to see.
Mrs. Meir does not want to
see Arab labour replace Jew-
ish labour. In a human phrase
she said several years ago that
she did not want the occupied
area part of Israel because
"I do not want to find my-
self regretting the birth of
an Arab baby." Finance Min-
ister Sapir originally want-
ed the Green Line border be-
tween Israel and the terri-
tories to become a customs bar-
rier. The sheer impossibility
of getting it policed and a
vision of the smuggling that
would go on may have caused
him to abandon the idea, but
he still wants the border, some
border, back to keep the Jew-
ish state separate and secure
within its cog walls. There
would be economic ties he be-
lieves — without freedom for
labour to seek jobs, apparently.
Lyova Ellav, writer, Knes-
set Member, Zionist activist all
his life, does not want simply
to shut the Palestinians out,
like Mr. Sapir, but to en-
courage them to build up their
own state, preferably as a unit
with Jordan. He also is con-
cerned for the quality of life

in Israel, seeking a return to
the lost paradise of egalitarian-
ism and the simple life, when
all were poor. He will clash
there with Mr. Sapir, who
wants a production-oriented,
western-style economy, and
even with Mr. Ben-Aha-
ron, the Histadrut Secretary-
General, who wants what he
calls a "war economy." (A
critic observes, "When you con-
sider what a mess he is mak-
ing of our relatively flourish-
ing, relaxed, peace-time econ-
omy through excessive wage
demands I shudder to think
what he would do to a deli-
cately balanced war economy
while he heads the Hista-
drut").

Population figures

Foreign Minister Eban has
from 1967 on juggled with
population figures. By 1990
would have an Arab minority
of 43 per cent in the present
borders, but of only 20 per
cent in the Green Line
borders. (The figure for pre-
1967 Israel is now 2.6m. Jews
and 452,000 Arabs, or about 12
per cent.) And so it goes, Ma-
pam leaders within the Labour
movement from 1967 demanded
withdrawal from the occupied
territories as a necessary uni-
lateral incentive for peace.

Thus much of the leadership
of the Labour Party has come
out for a return to the 1967
borders because of what they
see as the impossibility of
building a Jewish state with a
large Arab minority. Mr. Eban
observed pessimistically that
even 40 per cent Arab mi-
nority would really be a ma-
jority because the 60 per cent
of Jews would be deadlocked
in internal party divisions.

that sprang up after 1967 and
declared that there should be
no withdrawal because the
West Bank, at least, was part
of the historical Land. There
is no evidence of any im-
minent withdrawal and nothing
much for the movement to do.
We have *de facto* coexistence
with the Palestinians of the
West Bank. Palestinian atti-
tudes now vary from barely
concealed hostility via diplom-
atic manoeuvring for some degree
of independence or autonomy
as a separate political entity
all the way to fatalistic accep-
tance of the undoubted econ-
omic benefits of the present
situation. Still, the entire popu-
lation is aware that the with-
drawal of Israel forces from
the Jordan and the Syrian bor-
der would after a short time
attract terrorists into the va-
cuum created, and terrorist ac-
tions would bring reprisals or
search actions ending in an-
other war. And again it would
be a war fought over Arab
towns and villages, and once
more Arabs would flee their
homes to become refugees and
hostages in some inhospitable
fellow Arab country.

If Dr. Jarring came and in-
quired into these views, pub-
licly or privately, self-respect
would without any doubt re-
quire most Palestinians to say
only "Let the Israelis just go,
and we will worry about the
rest." Vastly overshadowed by
President Sadat's gamesman-
ship with the Soviets, Hebron
Mayor Sheikh Ja'abari has al-
ready suggested that any me-
diating there is to be done
could be done better by a Pa-
lestinian than a Swede from
Moscow.

existence of the Arab ma-
jority was undeniable and a fact
of life, like heat and malaria.
But there would be immigra-
tion and one would see. Later,
no Zionist accepted the provi-
sion of the British White Pa-
per which banned the sale of
land to Jews in the hill areas
then largely inhabited by Arabs.
Mapam was prominent then in
its plea for coexistence, and
its opposition, at first, to the
Partition scheme that made way
for two separate entities, Jew-
ish and Arab, in the search
for a stable solution. Their
switch to isolationism has
much to do with left-wing atti-
tudes abroad.

'Stronger than tanks'

The only evidence of im-
proved relations is on the
West Bank, where there is
coexistence, a forced or
simply inescapable, and the
flood of Arab summer visitors
are evidence of a degree of
normalcy. "Al Ahram's" Has-
sanein Heykal, as so often,
was right in saying they were
stronger than tanks and
"should be stopped" in the
Arab political interest. They are
evidence that both sides pre-
fer the advantages of peace.

The proponents of with-
drawal also want peace, ob-
viously. If they only knew of
some way to ensure it after
withdrawal they might be pre-
serving their point much more
vigorously. In fact, most of
them say they seek withdrawal
"after peace" which would
come, presumably, in the wake
of some kind of genuine ne-
gotiations, and be guaranteed
in some fashion against the
murder or ousting of the
peace-maker, or simply a
change of heart.

The argument has not been
raised very often or very loud-
ly, because its supporters are
sadly aware that they cannot
point the way to a secure
peace. It has been raised now
by Mr. Sapir only in reply to
the demand of Defence Minister
Dayan that we give some
thought to the working con-
ditions in Israel of Arabs from
the territories, seeing they are
with us. Residents of the
territories are supposed to re-
turn home in the evening, but
it is obviously more conve-
nient for many of them to re-
main in Tel Aviv. There is still
no suitable inexpensive lodg-
ing for them, and they sleep
where they can, even "behind
the dustbins," as Mr. Dayan
said at Beit Berl last Saturday.

The real issue may be some-
where else. The fundamental
ideas of Zionism were the res-
toration of Jewish sovereignty,
the auto-emancipation of a peo-
ple accustomed to live every-
where as intellectuals and
traders among people on
whose goodwill it was de-
pendent, and of the prin-
ciple of social justice in the
new state. There was nothing
said anywhere that, if
such a situation arose, there
must not be non-Jews in
this state and most certain-
ly not that social justice
should not apply to them
equally. Auto-emancipation
meant that the Jews should
be capable of caring for their
own needs, from prime minis-
ter to road sweeper — not that
they must isolate themselves
for that purpose.

The whole of Western Eu-
rope is tired of war, and bor-
ders and populations have be-
come fluid, with labour shift-
ing and floating from one coun-
try to another, and particular-
ly from less-developed areas
to more prosperous ones. The
Turks in Austria and Portu-
guese in England are not very
happy or very popular, but
they are not excluded or
thought to prevent the Aus-
trians or the English from
living their own lives.

Social justice
Total and complete peace is
still a number of years off,
at the very least. It will be
hastened by contact, delayed
or prevented by a return to
walls and fences and isolation
and the fear and suspicion
they breed. We have sov-
ereignty and emancipation, and
Mr. Sapir has declared that
we have solved our social prob-
lems, and other members of
the government that the hous-
ing crisis has been ended. In
fact the issue of social justice
remains, and there are plenty
of applicants, for a little more
equality, both Jewish and Arab.
To declare that we cannot live
the life we envisaged, each for
ourselves, because Arab labour
is taking up the slack on the
market is sheer defeatism. It
deterred nobody in the 'twen-
ties. Or perhaps we should
investigate the trends in
our social life and educa-
tion that make the building
trade and the high wages it
pays, or farming, no longer
attractive to our own youth
because they involve manual
labour. Whether there is a
Jewish life and social justice
in Israel depends on ourselves,
not on the size of the Arab
minority or working force. But
peace may well depend on con-
tinued contact that assures
the Palestinians that Israel is
not a hostile, alien body, but
a natural and hospitable part
of their world.

INSIDE

BOBBY: Ephraim Kishon gets involved in the great chess event, page 9.

BOOKS: An interview with Lionel Davidson; and Hamlet Revisited, pages 13-15.

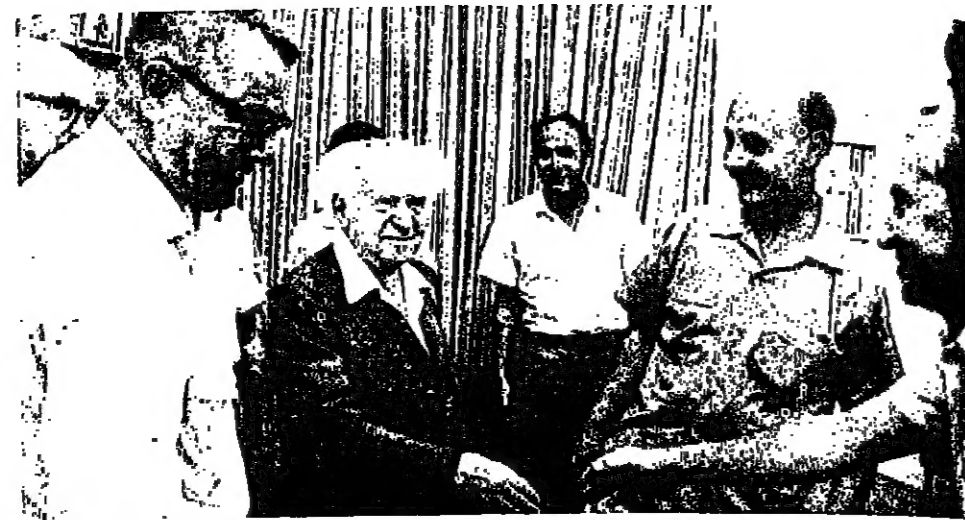
THE FUTURE OF I.A.I.: David Krutva reports on the achievements and troubles of Israel Aircraft Industries, page 18.

FAMILY: Martha reports on consumer organizations, page 19; Susan Bellos interviews Israel's first woman director-general, page 19.

COVER: Arab and Jewish youngsters joined in fun, games and serious matters at Jerusalem's youth city this week. Benjamin took the cover picture and others on page 6.



The Galilee town of Rosh Pina celebrated its 90th birthday this week. Some residents feel the town has been neglected, and now plans have been announced by the Government to develop it into a tourist centre. The pictures here were taken by Israel Sun.



David Ben-Gurion, flanked by three former Chiefs of Staff, at the celebrations. Left is Haim Laskov, Yigal Yadin and Haim Bar-Lev are on right of picture.



A glimpse into the past.



Free for all, Arab or Jew.



Jerusalem Mayor Teddy Kollek with the city's junior mayor for the week, Rafi Levy, left, and "deputy mayor" Mustapha Mashaal (Arabic).

THE BIG GET-TOGETHER

PHOTOS BENJAMIN

FOR the fifth straight summer Jewish and Arab youngsters in Jerusalem are meeting on common ground at the Municipality's Youth Capital.

In the 10-day period ending tomorrow night, some 7,000 youngsters — 1,000 of them from East Jerusalem — will have participated in the series of sports, cultural and entertainment events of which the occasion is composed.

Unlike previous years when it was held at the Ivy Judah Centre deep in the Jerusalem Forest, the locale is now Sacher Park and the Valley of the Cross in the centre of the city. The location allows easier access, particularly by youth from the adjoining Nahlaot, and the much larger area permits expanded activities. Evening entertainment programmes with performers such as Arif Elstein and Shaike Oshir, have drawn audiences numbering as many as 15,000.

The "Capital" is run by a five-man youth council, two of them from East Jerusalem. The five have worked closely together in planning programmes. Among the ideas they have come up with is

the distribution of gifts to young people in hospital in East and West Jerusalem and the distribution of flowers to tourists visiting the Citadel.

Most of the Arab youngsters are members of East Jerusalem youth clubs and come as a group. Arab dance groups and singers participate in the entertainment programmes and all speeches are translated into Arabic.

A Municipality employee noted that there had been fights between Jewish and Arab youths last year because of disputes over the limited space available at the Ivy Judah Centre. This year, he said, there had been no trouble at all and Jewish and Arab youngsters were engaging amicably in sports competitions.

Today, the Youth Council is to "take over" the running of the Municipality from Mayor Teddy Kollek and members of the City Council. Deputy Youth Mayor Shalom Lehmann, 18, said that one of the recommendations he will make at City Hall is that the facilities of the Youth Capital be kept available throughout the summer.



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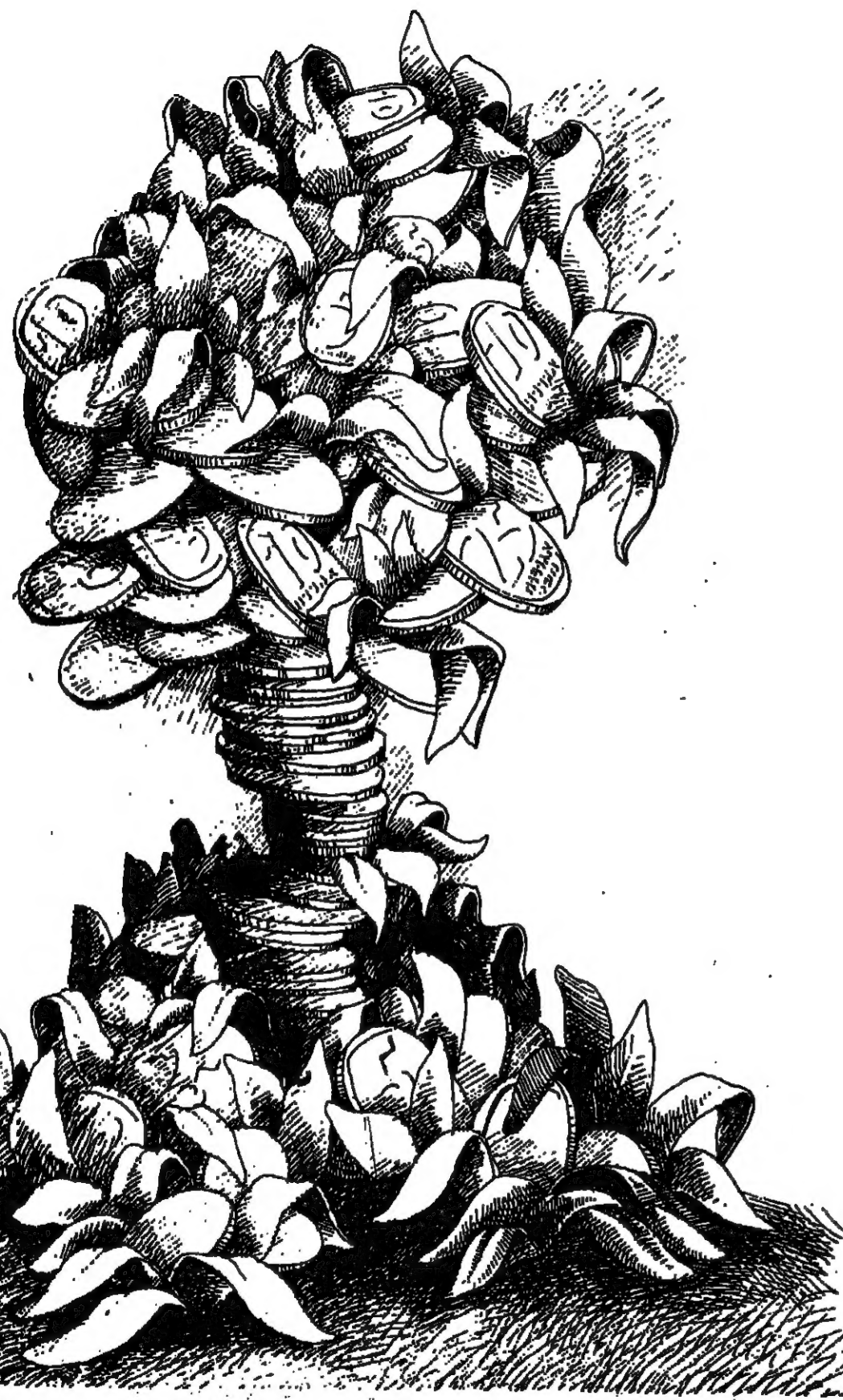


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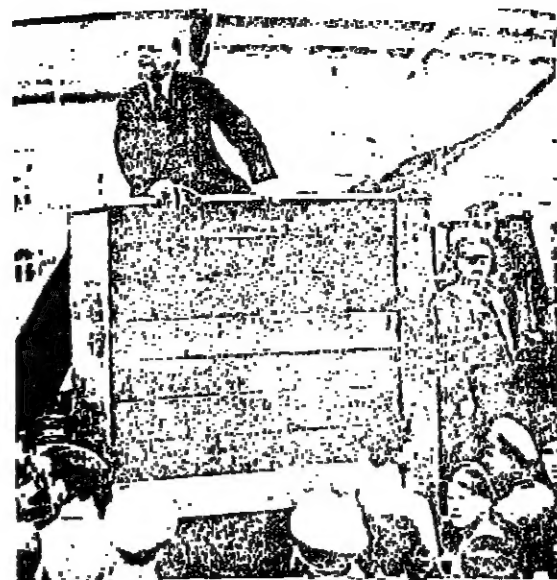
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Lenin speaks. Leaning on platform is Trotsky and behind him Kamenov, two leading Jewish aides.

Jews and Russians: a parting of the ways



Despite the teachings of Lenin... arrival at Lod Airport.

After two generations of forced silence and attempts at integration, the Jews of the Soviet Union have

awakened to the consciousness of Zion. Eliezer Livneh argues here that although such a phenomenon

could not be anticipated by general political criteria, it was logical from a Zionist viewpoint.

ON the eve of the Bolshevik Revolution, in November 1917, the Jews in the Russian Empire constituted the largest single Jewish community ever — six million at least. Russian Jewry stood out not only for its size, however, but also for its rich diversity. There was hardly an important Jewish group that was not represented within the boundaries of Russia: Ashkenazim and Sephardim, Easterners and Karaites, Hassidim and their "Opponents" (*Mitnagdim*), revolutionaries and Zionists. Modern Zionism in fact had its origins in Russia, as did the movement for militant Jewish "self-defense."

No less unique than Russian Jewry, however, was the historical relationship between Russians and Jews.

When the Bolsheviks stormed the Winter Palace in Petrograd, it was only nine months since the Jewish "Pale of Settlement" had been abolished. The Pale had been a late outcome of the total expulsion of Jews from Russia at the beginning of the 16th century, following the defeat of the "Judahites" — among them Polish and Crimean Jews as well as local Jewish converts — at the hands of the Russian Orthodox Church, which feared for its position if proselytizing spread too much. Jews were only allowed to reside in the non-Russian provinces that were added to the Empire after 1772 — the western Ukraine, Byelorussia, Poland and Lithuania.

Quota system

Jews were denied civil and political rights, excluded from the civil service and the officer corps, and admitted to universities only under a strict quota system.

But these drastic measures did nothing to solve Russia's "Jewish problem." On the contrary, they only helped exacerbate it. Jews could not be kept from penetrating the official walls of separation from the Russian population. Reacting to their disabilities, they in fact became a major factor in the revolutionary anti-Tsarist movements. In 1903, the Tsar's Minister of the Interior, told Theodor Herzl that Jews formed one half of all political prisoners in Russia.

For the Jews, the revolutionary parties were a natural magnet. They demanded equal rights for all individuals only: with few exceptions, such as the Social-Revolutionaries, the revolutionary parties refused to recognize the Jews as a nation entitled to autonomy.

The "strangeness" of the Jews and of their distinguishing marks made the Russians feel even

more comfortable. Vladimir Lenin, the Bolshevik leader, and Peter Struve, the liberals' philosopher, both denied the existence of a Jewish nation. "The idea of a Jewish people," Struve wrote in 1903, "is a fantastic and morbid consequence of a perverted legal situation" (i.e. the absence of equal rights). The assimilation of Jews into the great Russian nation once they obtained civil rights seemed the practicable, progressive solution.

A few people saw things differently, among them Pavel Ivanovich Pestel, leader of the Decembrists (1793-1826). He, too, desired Jewish assimilation, but did not believe that it could succeed. The solution he advocated, in his book "Russian Truth" was the establishment of a "Hebrew state" on the eastern shores of the Mediterranean. He thought that the (future) Russian democracy should aid the Jewish state and use it as an ally "to spread progressive ideas among the Asian nations and to encourage them to change their regimes."

Pestel's ideas were not adopted by the liberals and revolutionaries who followed him. The days of the liberal Russian Revolution were short. When the Bolsheviks seized power in November 1917, conditions seemed propitious for implementing their policy of Jewish assimilation.

Jews were as important in the Bolshevik Party as they were in other Russian revolutionary movements, and at the time of the November 1917 revolution they constituted no less than a third of the Party's central committee. Not only was Trotsky, the head of the military committee which overthrew the Kerensky Government, himself a Jew; the first president of the Russian Soviet Republic, Sverdlov, and the first Secretary-General of the Communist International, Zinoviev, were Jewish, and Jews were prominent in the political police, the Red Army and the diplomatic service.

It is doubtful whether the Soviet regime could have set up its own bureaucratic machinery without the tens of thousands of young Jews, non-Communist as well as Communist, who suddenly found government employment open to them. Hundreds of thousands of Jews left the Pale of Settlement for the big Russian cities; Russian replaced Yiddish as their language, and intermarriage increased. It looked as if the "Jewish" Problem was being solved in accordance with Lenin's teachings on assimilation.

The conspicuous rise of Jews to positions of dominance even

ultimately led to reaction, both popular and governmental, and the purges of the '30s and the campaigns against "rootless cosmopolitans" in the late '40s and early '50s resulted in the removal of Jews from leading positions in the government and party, the army and diplomatic service, the state police and the judiciary. No such action was taken against other nationalities, such as Georgians and Armenians, who also held a disproportionately large number of top positions in the central bureaucracy.

Why did the Russians not accept the Jews as they accepted other nationalities? And if they had been prepared to absorb them, were the Jews capable of becoming assimilated or was there some deep-seated spiritual block that prevented it?

The reply of a recent immigrant from an assimilated family to an Israeli journalist casts some light on the latter question. The journalist wanted to know whether the boyfriend she left behind in Russia was Jewish.

"Of course!" exclaimed the girl. "How could a non-Jew understand me? We never had any national feelings implanted in us at home, but I could never feel close to a non-Jew... I simply couldn't establish ties with anyone I could not trust."

Political occupations

These simple words may contain more of the essence of the truth than any intricate sociological analysis.

When political occupations — in the widest sense — were closed to Jews, they redoubled their efforts to penetrate the fields of science and research, the academic and technological professions, administration, the arts and entertainment. They made greater use of institutions of higher learning than any other national group in the Soviet Union and refused to be deterred by difficulties in entering or by discrimination in examinations. That is why there is a far higher proportion of Jews than non-Jews with higher education, especially in the engineering and medical professions, and more than a quarter of the researchers in the natural sciences are Jews.

A remarkable change has also occurred in the occupations of Jews lacking higher education. In Tsarist times and at the beginning of the Soviet regime, Jewish laborers, craftsmen and farmers could be numbered in the hundreds of thousands. Today, there are almost no Jewish laborers and farmers, and the number of craftsmen has also decreased considerably. Jews with-

out academic degrees are concentrated in clerical occupations — salesmen and warehouse or factory managers. These jobs not only yield a higher income but also provide perquisites "on the side," which, though not strictly legal, are tolerated. This lays Jews open to a constant threat of arbitrary punishment by the authorities. It was in fact the reason behind the "economic trials" of the mid-'60s, some of which resulted in death sentences. More than half of the accused in these trials bore Jewish names.

The Jews in the Soviet Union face an increasingly difficult situation. Their economic condition has improved more than that of the average citizen, but the hostility to them is growing accordingly. In the final analysis however, it is political considerations that determine the position of the Jews in the Soviet Union.

Growing nationalism

Nationalism is gaining strength all over the Union, and one of its manifestations is the struggle by intellectuals for positions in the national republics which will enable them to advance their particular culture. Jews form a notable exception. First, they fill the positions in the administration, in the arts and sciences, in the professions and, especially, in the management of large enterprises which local people want for themselves. Secondly, the Jews appear to be "Russifiers" — disseminators of Russian as opposed to local culture. This is a source of great indignation and antipathy. Yet it could hardly be otherwise. Can a Jew be blamed for sending his children to a Russian rather than a Ukrainian school, a Russian rather than Uzbek university? Or for preferring a Russian to a Latvian theatre, or a Russian to an Azerbaijani periodical?

As the development of the non-Russian nations in the U.S.S.R. progresses, so does the magnitude of this problem. The Kremlin authorities obviously attempt to satisfy the demands of these nations, not at the expense of the Russians, but at the expense of Jews whose loyalty they doubt. The Jews thus find themselves crushed between the upper and nether millstones of Moscow and the non-Russian nations.

The situation is aggravated by the fact that the Jews are the only nation in the Soviet Union whose political centre lies outside its boundaries. The failure of the attempt to establish an autonomous Jewish republic in Birobidjan was of great significance, from a Soviet point of view; for the Jews themselves, it was never more than a Krem-

lin pipedream. For the Jews, there was only one part of the world which they regarded as their national territory — and in 1948 it became an independent State.

The Soviet Union sensed the potential antagonism between itself and Israel from the very first. Having supported the establishment of the State for reasons of foreign policy in 1948, it began to defame it in 1949 for reasons of internal policy, and any expression of sympathy by Soviet Jews towards Israel was branded treason.

This was several years before Moscow, for expansionist reasons, adopted its pro-Arab policy. The open rift between Moscow and Jerusalem has created, for Soviet Jews, a conflict of loyalties which, difficult enough to bear in a liberal society, is insupportable in a totalitarian one. Israel's ability to succeed in the face of Russia's Middle East policy has enormously increased the tension between the Moscow authorities and the Jews.

It was in this situation that the second phase of the containment of the Jews started towards the end of the '60s. Now it is no longer a matter of removing Jews from political positions, but of complete blocking of their social and economic progress. Jews are not wanted in the economic

(Continued on next page)



Professor Leih Davidovich Landau, the world renowned Soviet-Jewish physicist, who died in 1968. Jews became increasingly prominent in the sciences as the political field became closed to them.

Harsher than the tsars

(Continued from previous page)

administration, in senior medical and engineering posts, nor in certain branches of science and research.

Wherever a non-Jew can be appointed, he gets the job. If the obviously most suitable candidate is a Jew, he will be appointed assistant to a non-Jewish titular director of an institute or head of a project. This discrimination is accompanied, logically enough, by a narrowing of educational opportunities for Jews: if they aren't going to get the big jobs, why waste government money on training them?

This vicious circle is created: official discrimination leads to disloyalty and antipathy which leads to further discrimination. Treated as an alien or at best a second-class citizen, the Jew sees only one way out: to emigrate to the one place in the world where he can feel at home. Everything the Soviet does against the Jew strengthens his Zionism.

Soviet oppression of the Jews is immeasurably harsher than that of the last Tsars. At the end of the Tsarist regime, in spite of legal discrimination, many avenues now closed to Jews were open to them. Cultural, religious, educational and communal activities were permitted. The beginning of the 20th century was a period of national and cultural renaissance for Russian Jewry. Even their political parties suffered only minor hardship; their journals flourished and their discussions were carried on in public. The comparative liberality of the public atmosphere accorded with the inclinations of the Jews, including those with a tendency towards assimilation. Yet despite favourable local conditions, Zionist aspirations were strong, even though the Jewish State was only a dream. Is it any wonder that those aspirations are so much stronger now, with conditions as they are in the U.S.S.R. and the Jewish State a beckoning reality?

THE Six Day War produced considerable ferment among Soviet Jewry, just as it did in the Western Diaspora, but of a greater intensity and variety. The war and its consequences increased the estrangement of the U.S.S.R. authorities from the Jews. To the Jews, however, the Israeli resistance immensely strengthened the Israeli role of states aided by Russia symbolized for them capabilities of the Jewish people, which they felt latent within themselves and artificially stifled. It now became clear to them where they could find self-realization.

Symbol and warning

The Jewish-Russian dilemma is a real and pressing problem for Moscow's rulers, too dangerous to leave unsolved for long. By preventing Jews from making use of their talents—and it would be difficult to reverse this policy—they drive them into the opposition movements which are spreading among Soviet intellectuals. Names that have been published show that the number of Jews in these movements is large. Conspicuous among them are descendants of anti-Tsarist revolutionaries and old Bolsheviks, such as Litvinov's grandson and Yakir's son. This is both a symbol and a warning.

The phenomenon that worried the Tsarist regime at its end has reappeared to menace the Soviet rulers in the 'seventies with increased force: the contribution of Jews to the furtherance and efficiency of revolutionary movements. The Soviet leaders are keenly conscious of the Jewish factor in Russian revolutions: they learned their lesson from the suc-

cess of their own revolution. And the Jews are bound to be a permanent revolutionary factor. Whenever Jews involved themselves in Russian history, they always constituted an important element. The Kremlin is faced with a traditional Russian problem: should it push the Jews towards revolutionary groups, or should it promote the separation between the two nations, as it can do now in a constructive way, by permitting aliyah?

As long as the Jews did not publicly declare their protest, or openly claim a right to aliyah, it was perhaps possible to delay the final decision by temporarily acquiescing in the merging of the Jewish factor in the liberal-revolutionary current. This is characteristic of a conservative regime which prefers to evade problems rather than solve them. However, the open Zionist agitation among Soviet Jews has changed much, perhaps everything.

Leningrad trials

The international reverberations of the conflict between Jews and the U.S.S.R. authorities are far greater than the reverberations of the struggle of Russian liberals. The Leningrad trials had a greater impact on the world than the Daniel and Siniavsky trials, or even the Solzhenitsyn affair, which flared up and then petered out. Even worse in the eyes of the Kremlin are the internal effects. The Zionist practice of protesting publicly and persisting in that protest despite persecutions is contagious. Is it thinkable that Russians, Ukrainians or Lithuanians will not dare, in their own country, to do what Jews permit themselves to do? The Zionists are the first Jewish group in the Soviet Union to win the Russians sympathy for themselves. Ironically — yet significantly — the Jews have gained this sympathy precisely because they are demanding to be allowed to leave Russia. Public reaction would have been very different had they been demonstrating for a larger quota of Jewish admissions into universities...

The Zionist awakening of Soviet Jews is turning into a general political phenomenon. The authorities can safely respond to the Jewish demand as they cannot possibly respond to a similar demand by other discontented groups. Allowing the emigration of Jews would eliminate Jewish trouble in the U.S.S.R. But the U.S.S.R. authorities cannot freely allow Russian or Ukrainian malcontents to leave Russia. They would continue their revolutionary activities abroad. Permitting them to leave would only encourage and strengthen their opposition.

Domestic factors

Some have thought that the Kremlin's pro-Arab policy is a factor in argument against aliyah. This consideration carries little weight in Moscow's thinking. Its attitude derives from the fundamental change that occurred when the Soviets seized power. One of the essential lessons which the Bolsheviks (and Lenin at their head) learned from the fall of the Romanov regime was its tendency, in its decline, to make foreign policy decisions without sufficient regard for its internal position. The lesson is terrifying: the Japanese war of 1904 prepared the first anti-Tsarist revolution; the war with Germany in 1914-17 led directly to the second revolution and the fall of the Tsarist regime. The Kremlin's external policy is more comprehensive and more daring than that of the Romanovs, but the Kremlin does not forget for one moment its implications on regards domestic matters: internal control and preventing the weakening of that control are always the determining factor. If the Soviet leaders decide that keep-

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emigrate is a sufficiently daring act from the viewpoint of the Kremlin. To combine it with a demand for national autonomy within the Soviet Union renders it, in their eyes, utterly absurd.

Though they lack Jewish knowledge, the Russian olim of the 'seventies are very like their antecedents of 50 or 60 years ago. They have absorbed the positive traits of the great Russian culture, but very little of the Bolshevik accretions. Russian Jews made a substantial contribution to the modern Return to Zion at the end of the 19th, and the beginning of the 20th, centuries. Wedged between the end of the aliyah from the Moslem countries and the beginning of the increasing influx from America, the Jews of the U.S.S.R. are likely to make another vital contribution to the modern Return.

BOBBY

Ephraim Kishon reflects on the chess duel

NOT since the Uri Geller affair has there been such a split in our household. Our differences are unbridgeable: the wife, the kids and the dog are rabid Bobby Fischer supporters, whereas I am for the solid Spassky. My inborn sense of fairness demands it, Bobby being such a loony super-star. You'll remember how he set out by asking for a quarter of a million dollars, to be divided percentage-wise: 60 for him and 40 for the loser. He blitzed the photographers, bulldozed the judge and wiped the floor with the audience. He wouldn't declare the place fit and kosher till they painted the walls pale beige on a salmon ground. He asked for the board to be heated, if memory serves me. They say that the guests are turned out of the hotel dining-room every morning when he comes in to do his physical jerks.

The man's not normal. He's cocky, too: "I'll make mince-meat of the poor guy," he said before the first game — which he lost though, the gefilte Fischer.

"Oh, am I glad," I stormed through the house, "Oh, am I glad! Compared with that show-off, Spassky is a serious artist, noble and dignified."

"That's as may be," said the little woman, "but he's a Communist."

"What's that got to do with it?"

They're evacuating the Mig pilots, so we can make some small gesture in return, can't we? I'm for Spassky. Bobby didn't show up for the second game at all, as you know, because he felt that the ground wasn't quite salmon under the beige after all. On top of that, he claimed, the knights in the chessboard didn't have tails. After that, his personal body-priest demanded that all the trees lining the road to the meeting-place be uprooted, except for two cypresses which with an X. When they refused, he started packing.

Fate of genius

"That's what it is," grieved the wife, "they're getting him down with tiny pinpricks like that. It's the fate of genius."

The kids are absolutely fascinated by him.

"Daddy," my dotting Amir informed me, "I've heard he can even checkmate a knight!"

"There's no such thing!"

"More's the pity," This from the wife in a high-pitched voice. She's head over heels in love with Bobby. One evening lately I caught her sneaking into the room with "Games and Gambits" peeping out of her handbag. She sits by the board gazing blankly at the mystic signs.

"I, P-Q4 - P-K6. 2. P-Q3! (aly attack by Fischer) KR-? 3.KKt-5 (threatening from Q-K7-7) - SOSS. 4. Oopsl and White retreats to 0-0) 5. SO-KR8. and 6. Wow!! 7 and Black resigns."

Black, it goes without saying, is Spassky. The wife glows with innocent happiness, because she hasn't the faintest idea of the rules of the game.

"It's awful," she sobs over the shreds of the chessbook, "why can't they have boards with fewer squares for beginners?"

"The kids are at it all day, check-check-check. Last night Rafi and Amir held a marathon championship till midnight, the last couple of hours without a king on the board."

Tension rises

The tension in our house rises with every match.

"Bobby's a wizard, a Sapi!" shouted the kids bursting into my room at 9.05 p.m., "In the 17th move he sacrificed the King!"

I kicked them downstairs — haven't got the stomach for dizzy juveniles. I carry a magnetic chessboard in my pocket and can replay the moves just as well without the help of my mood. I confess that the seventh game was quite interesting: after Spassky, that Communist, was fool enough to blunder into a P-KCB7?! my entire defence collapsed. The moment of truth had arrived at last.

Whimpering quietly, I dropped onto the board and poured out my heart: Yes, me too, I love that monster, and what's more I always have! Right from the start, when he told the organizers he had to have tepid rain before breakfast, yes, even then I was already in love with him, like everybody else. Because he's a Seventh Day Adventist. And in-sufferable. And winning. Kishon resigns on the 107th move.

So maybe Spassky is kindly and dignified, so let him grow flowers. We love the truth. We don't mind a draw here, a draw there, he's one of the family already. If ever I have another child, I'm going to call him Bobby — Fischer it it's a girl.

As a first move I'm painting all the walls pale beige on a salmon ground. There's a lot of sewage in that.

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מכאן לאכל

Trying to shock the audience

COMRADES TELL STORIES ABOUT JESUS, by Amos Kenan, directed by David Bergman, at Tzavta, Tel Aviv.

IN response to a "personal invitation to friends" signed by Amos Kenan, I attended a closed performance this week of his play Comrades Tell Stories About Jesus. Mr. Kenan obviously doesn't lack friends, for the 380-seat Tzavta hall was so overcrowded that extra chairs had to be brought in, and the performance was frequently interrupted by vigorous applause. I was not among those who applauded, but before I say why, I should like to record some basic facts.

Comrades Tell Stories about Jesus (the Hebrew title "Haverim mesaprim al Yeshu" is aimed against the stream of memoirs on fallen soldiers which appeared after the War of Independence) was banned by the Censorship Board on the grounds that it conflicted with "established social values," whatever that may mean, and could not therefore be shown in public. For all I know I may be breaking a law of the land by writing about it here, though I can argue in my defence that the show was subsidized by the Public Arts Council which is a branch of the Ministry of Education and Culture, headed by Yigal Allon of the Labour Party and thus has official approval. And if it was banned by the Censorship Board, which is a branch of the Ministry of the Interior, headed by Joseph Burg of the National Religious Party, I can only express the



From the Amos Kenan show... a closed performance. (Zael Eizen)



hope that the matter will not lead to a Cabinet crisis. To return to the show, Amos Kenan wrote a series of disconnected sketches having the same hero — a symbolic Jesus Christ — and the same theme, which is a satire on Israeli society. Throughout the performance I couldn't help comparing the present show with Hanooh Levin's "Queen of the Bathub" which not very long ago caused such an uproar. I was then among the few who publicly praised the show — with many reservations — because I saw in it an expression of a young man's sincere, deeply felt disapproval of the hypocrisy and cant which is permeating Israeli society.

I cannot say the same of Comrades Tell Stories. Where young Hanooh Levin cried out in despair, aging Amos Kenan applies all the skill of an old pro to the task of shocking the audience, and he does so not as one from within, but as the detached, sublime *Echoengist*, the moral and aesthetic judge so far above common life that he can regard the latter only with utter contempt. Here are we, the common people, and there is he, Amos Kenan, the French-educated aesthete, professional gourmet and fighter extraordinary for global causes. We see in the Israeli soldier a good boy forced by circumstances to learn to shoot; Amos Kenan sees him as Yascov Robot, a kind of Frankenstein monster incapable of anything but firing his Uzi. We remember with sadness the tragedy which befell the Jewish nation 80 years ago; Amos Kenan has a joke about it. We still keep alive the memory of pogroms in Tzarist Russia with their attendant murder and rape; Amos Kenan convulses the audience with that story about the woman who felt cheated because she was not raped.

I meant to write an attack on censorship, and I still think that censorship of plays is absurd, and that no one, especially the Censorship Board as composed at present, has the right to decide what are "established social values." But it's a bit difficult to get indignant over the banning of Comrades Tell Stories. I shall wait until they ban something worth while.

THE AMERICAN FOLK BALLET IN REMEMBER THE WEST. Directed and choreographed by Burch Mann; Larry Smith, musical director; Reuven Singer, narrator.

THE American Folk Ballet present a lively, energetic, virile, colourful show celebrating the heroic period in American history — the opening of the West. The manner of presentation, the style of the musical; in fact, watching the handsome, muscular young men



The American Folk Ballet... opening the West.

and the good-looking, beautifully trained girls go through their routines, I could not help recalling Oklahoma! more than two decades back. Remember the West is an overly romantic show. The formative event in American history — the extension of the country from the Atlantic coast across the immense continent to the Pacific — is here shown as a pretty picture by Burch Mann, herself a Texan and presumably a descendant of pioneers. The latter are presented as intrepid, undaunted, God-fearing men and women whose sole aim was to achieve a life of freedom. The fact that

in their trek across the continent they brutally destroyed the nation which had owned the land from time immemorial is here referred to in a rather oblique manner, in a number showing Black Elk, the holy man of the Oglala Sioux, offering a sacrifice to the Great Spirit. Not surprisingly, while the rest of the show has the unmistakable ring of authenticity, based as it is on real, surviving folklore, the Indian bit stands out with an artificiality bordering on the ludicrous. I should like to see a show on the opening of the West created by Indians.

Remember the West has some beautiful moments, such as the opening dance with the girls and boys floating through the air, the comic Sunday Morning in Deep Creek, Texas, celebrating the Westerners' rather primitive religion, the dance of the women in The Streets of Larado, mourning a white man who bit the dust there. The numbers are introduced and occasionally accompanied by narration, a well written, well translated text delivered in a deep, somewhat monotonous voice by Reuven Singer. The programme brochure is full of misleading errors.

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LIONEL DAVIDSON SETTLES IN ISRAEL



Lionel Davidson, the writer of several best-selling thrillers, notably "A Long Way to Shiloh" (also known as "The Menora Men") and "Night of Wenceslas," has settled in Israel. He is interviewed in his Herzliya home by AVIVAH EVEN-PAZ.

WHAT makes an outstandingly successful English thriller writer or emigrate to Israel at the height of his fame? Creative writing has never proved to be such an easily transferable plant to Israel, and, personally, I was both cheered and a bit apprehensive when I heard that Lionel Davidson had decided to move to Israel with his family to get to know quite a lot of Hebrew. But I just fell in love with Israel, the sheer beauty of the place made a tremendous impression. He was also helped by introductions he had received from Hanooh Barlov, the then Israeli Cultural Attaché in London, and so managed to get to know quite a lot of Hebrew. Thus he acquired the background for "A Long Way to Shiloh" (Also known as "The Menora Men"), his "archaeological" thriller. During this three-week visit he went to Ella Gedi, and it was there that the idea for the book germinated. Mr. Davidson emphasized that he has always found his journalistic background the greatest help in quickly soaking up the salient points that go to make up the authentic "feel" of his books. Nearly every one of them gives me at any rate the sensation "Ah, something like this is really going on somewhere." "Wenceslas" was made into what he says was a "not very good film" with Dirk Bogarde and Robert Morley. Most people enjoyed it immensely. Then offers for film scripts began to pour in and he began to work for Hal Wallis, the American film producer.

About this period Mr. Davidson is not very communicative. He doesn't like writing an assignment, and found working for Wallis very trying—the whole Hollywood milieu got him down. He also wrote a film script for Niek Ray which was to be made into a film called "The Doctor and the Devil" based on a book by Dylan Thomas on a Burke and Hare theme (body-snatching for medical vivisection) which really tried to show the inevitable clash between the new and the old. He thought it might have been an outstanding film. During 1967-68 he visited Israel several more times, and it was during one of these visits that he met Abraham Yoffe, the head of the Nature Reserve Authority, who told him about a place near Tirat Zvi where an Inspector of the Authority had sighted a rare species of gazelle thought to be extinct. However, as hunting in this neighbourhood was out of the question—it was a "hot" border area—the usual hunters had left the animals alone. "The war between man and man had left the animals in peace," as he put it. It was this piece of information of course which later gave him the inspiration for "Smith's Gazelle."

During this period he wrote "Making Good Again," a serious thriller about the aftermath of Nazism on present-day Germany, Jews and non-Jews alike. He even learnt German and visited Germany to research the book. However, although Mr. Davidson's books are translated into dozens of languages, he will not allow them to be translated into German—"I couldn't bear to think of any book of mine entering the hands of a German. This is not an ideological thing, you understand. Just a personal feeling."

But what was it that made him finally decide to emigrate? Without any hesitation came the answer—the social fund-raising run-around didn't appeal to him at all.

idea what it was like in England," said Mr. Davidson. "There they were on the B.B.C. still chatting about whether Israel was a viable state. It was incredible! Amongst the Jewish community, of course, there was vast alarm and despondency—identification. A group of Jewish authors, people like Gerda Charin, Wolf Mankowitz and Chaim Berman, decided to start an Israel Cultural Centre to promote Israel artistic activity—they called it "spiritual aliyah." But it was a lot of talk and petered out after a while. "But not for Mr. Davidson. About a week before the War broke out, he happened to go to the pictures with his wife Fay. In the middle of the film, he said suddenly, "Come on, let's get out of here." They went for a drink to a pub round the corner, and he said to her "Let's go to live in Israel." Ella was a soft-spoken, gentle woman born in Scotland with a more orthodox Zionist background, with commendable wifely alacrity, and the Davidsons finally came to Israel in 1968. "But what made you really come?" I persisted. "Because I think Israel is a good place to live in," Mr. Davidson replied. "Were you thinking particularly of the future of your children, did that constitute a big factor in your decision?" "No, not at all. It was an entirely personal feeling. Something I wanted to do very much. The Davidsons, by the way, have two sons. The eldest, a boy of 18, is studying film production in London, and the youngest, aged nine, is a thoroughgoing sabra. "How about your future plans?" I asked. At the moment he is working on a thriller whose subject is the effect of the decline of the British Empire on British life. He would also like to write a children's book, and another film set in Israel. (Last year Mr. Davidson wrote the script for the film "The Truck" starring Peter Ustinov, which he is now producing on a background for such a film living in a place like Herzliya? "Oh, I snatching for medical vivisection) went up and down on a refrigerator, but which really tried to show the inevitable clash between the new and the old. He thought it might have been an outstanding film. During 1967-68 he visited Israel several more times, and it was during one of these visits that he met Abraham Yoffe, the head of the Nature Reserve Authority, who told him about a place near Tirat Zvi where an Inspector of the Authority had sighted a rare species of gazelle thought to be extinct. However, as hunting in this neighbourhood was out of the question—it was a "hot" border area—the usual hunters had left the animals alone. "The war between man and man had left the animals in peace," as he put it. It was this piece of information of course which later gave him the inspiration for "Smith's Gazelle."

Of course I asked the inevitable questions as to Mr. Davidson's views about the present and future state of Israel. He feels that we are living through "a rather ugly period," as he put it. There is an enormous growth of materialism, and contrary to the general opinion, he believes, that when peace, real peace comes, this problem will grow. "There'll be a terrific relaxation in tension—the reduction of student unrest—the transitional period until the Arabs truly accept us." "Won't there be a growth of Levantism when we have a real Arab hinterland, isn't that a danger?" I asked. To my surprise, Mr. Davidson felt no qualms about this. "You know," he said, "Whenever I feel tense and wound up I go to Tel Aviv and have a cup of coffee in a café there and watch the Arabs strolling by hand in hand, seemingly without a care in the world. It's very calming. Anyway, I think Western immigration and increased Russian Aliya will counteract any tendencies in that direction."

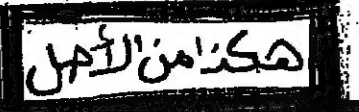
At the risk of being heretical, Mr. Davidson doesn't think that the native Israeli writer is doing that or at any rate is doing it for so tiny and specialized an audience that it has no impact. "Do you think writing in English will become a problem the longer you live in Israel?" I asked. "Not the language itself," replied Mr. Davidson. "But I'm finding it more and more difficult to re-create the English atmosphere, the English background, it is getting further and further away, and, to tell the truth, I'm a bit bored by it. Of course, I can't create this 'literary country' on my own. I see myself as part of a movement."

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LEV SHESTOV POSTULATED MAN'S ABSOLUTE FREEDOM

DOSTOEVSKY, TOlstoy AND NIETZSCHE by Lev Shestov. Translated by Bernard Martin and Spencer E. Roberts. Introduction by Bernard Martin. 400 pp.

KIERKEGAARD AND THE EXISTENTIAL PHILOSOPHY by Lev Shestov. Translated by Elinor Hewitt. 314 pp.

POTESTAS CLAVIUM by Lev Shestov. Translated and with an Introduction by Bernard Martin. 413 pp.

ATHENS AND JERUSALEM by Lev Shestov. Translated and with an Introduction by Bernard Martin. 447 pp.

All published at Athens, Ohio by Ohio University Press, and all \$10.

Reviewed by
Curtis Arnsby

THE times have made us doubt and scorn. The "truths" of philosophy are used to prove anything and everything, and theology is called upon to justify even the most horrendous acts, by showing either that God approves, or that He is nonexistent and therefore — in Dostoevsky's words, "everything is permitted." Material progress has poisoned the world and so-called "liberalism" has caused more deaths than blatant tyranny. At such times we are driven to writers such as Soren Kierkegaard and Friedrich Nietzsche for guidance. These are men who suffered in removing God while exalting faith, a faith based on a particular personal form of reason and of pure human charity. At the same time, men who have thought similarly have been "discovered" and often elevated to a status beyond that which they deserve. Hermann Hesse remains superficial no matter how popular he becomes, and Albert Camus never managed to leap into genius as Jean-Paul Sartre has done on occasion. But surprisingly, a name rarely mentioned is that of the philosopher Lev Shestov, one of the greatest thinkers of the past century.

Wealthy parents

Shestov was born Lev Isaakovich Schwarzmann in 1868 in Kiev, son of a wealthy Jewish merchant who made sure his seven children received tutoring in literature and in Hebrew. Shestov studied first mathematics and then law at the University of Moscow, but was removed after political protests, and finished his studies at Kiev. His doctoral dissertation, "Factory Legislation in Russia," was suppressed as revolutionary by the Committee of Censors in Moscow, and Shestov never received the doctorate nor ever practiced law, although he was on the official list of advocates. He entered the family business but soon became bored after saving the firm from bankruptcy.

He began to write on literature and published an article on "George Brandes and Hamlet," which later became the basis for his first book, "Shakespeare and His Critics Brandes," published in 1898. In 1898 he left the business, went to Rome, and a year later married Anna Eleazarovna Berezowsky, who finished her medical studies with him in Bern. Between 1900 and 1921 Shestov published five books, including the studies which make up "Dostoevsky, Tolstoy and Nietzsche." During the World War I years he taught philosophy at the People's University of Kiev. However, disenchantment with the Bolsheviks caused him to leave Russia and join the émigré community in Paris where he established himself as a brilliant thinker and later taught at the In-

stitute of Slavic Studies and lectured at the Sorbonne extension division. In 1923 "Potestas Clavium" was published, followed in 1928 by "In Job's Balances," which included essays on Tolstoy, Plotinus and Spinoza. In 1936 appeared "Kierkegaard and the Existential Philosophy," which has been translated into English, French, German, Spanish and Danish.

That same year Shestov came to Eretz Yisrael at the invitation of the Histadrut Cultural Department. He visited his grandfather's grave on the Mount of Olives and gave a lecture series on Greek philosophy in Jerusalem, Tel Aviv and Haifa, which was given with enthusiastic reception, according to contemporary newspaper reports.

In 1937, he finished his most important work, "Athens and Jerusalem," and personally supervised the French and German translations, the latter published in Austria shortly before Hitler's annexation of that country. Tired and ill, Shestov returned to Paris in Autumn, 1938, from his summer home, and proceeded to work on an essay on the recently deceased philosopher Edmund Husserl. On November 14, 1938 he was taken to the Bouleaux d'Alsace, where six days later he died peacefully, with open copies of the Bible and the Vedas by his bedside.

THE basic theme in Shestov's works is that Man is absolutely free: there are no laws from above which bind him in any form. He develops this in a way stated in "Potestas Clavium": "It is time to understand that only that philosophy which dares to be arbitrary will succeed in breaking its way through." By "arbitrary," Shestov means to reject Spinoza and even Kant, who he felt stated that philosophy is the handmaiden of science. Indeed, according to Shestov, the two are incompatible, and it is science that must be rejected. In this case, "arbitrary" means that a synthesis of philosophy, theology and literature is used to uphold freedom while attacking reason. In a way, Shestov described himself when he wrote:

Unjustly ignored

"No manual of philosophy has made a study of 'The Voice from Underground' or even quoted its title. There are no foreign expressions in it, no scholarly terminology; the academic seal is lacking; therefore it cannot be philosophy. Yet if ever a 'Critique of Pure Reason' was written it is to Dostoevsky that we must go to seek it, to 'The Voice from Underground' and to the great novels which were wholly derived from it."

Shestov appreciated Luther and Nietzsche for, unlike Socrates and especially Spinoza, they knew that Reason is "that *bellua necessitatis* quae non nocens homo non potest vivere" (most noxious monster without whose killing man cannot live). Reason belongs to the realm of empirical phenomena, where it helps us to take in the material world around us. But many philosophers use reason to determine elements of man's metaphysical state. Often the idea or element of reason is elevated to ludicrous heights, as philosophers feel that Reason's power is unlimited.

The somewhat arbitrary nature of Shestov's philosophy is thrust at us when he tells us why he rejects Reason. If we accept the laws of Reason as an arbiter, having all our findings upon them, then we are bound to Reason's laws, even if they displease us. However, Shestov contends that if they do not please us we need not accept them. The logical extension, then, is to remove Reason completely from any metaphysical considerations. While dis-



paraging Reason might be viewed as unfortunate, greater misfortune is losing that which Reason robs us of: "This loss is the God of Abraham, Isaac and Jacob, for whom all things are possible." Reason denies the existence of the transcendental God of the Jewish Bible, so we must reject the former if we accept the latter.

Because he rejects reason, Shestov must also reject speculative philosophy, as its organ is Reason. Instead we must embrace the Existentialist philosophy of Kierkegaard, which, because it begins with despair, contains life. Its organ is faith, which requires the renunciation of reason. Its concern is to tell us not what to believe, but what it is to believe. In this point, Shestov differs from his good friend, the philosopher Nikolai Berdyaev, who was also a Christian preacher and who felt that philosophy must demonstrate the existence of a deity.

Much of Shestov's philosophy is developed in his essays on the phenomenologist Edmund Husserl. His critique, and eventual rejection of Husserl is ironic in that the two are spiritual co-fathers of the present Existentialist movement, and that the French philosopher Maurice Merleau-Ponty adopted quite a bit from both of them. To some extent this is due to shifts in Husserl's position along lines which Shestov had predicted, as he felt that Husserl would change once he had a greater involvement in the world. World War I and the death of Husserl's son moved him more to a position of subjective idealism and away from mathematical bases.

THE title of Shestov's greatest work includes a deliberate irony. Instead of Athens and Jerusalem, the point of the book is that one can have either the Athens or the Jerusalem of the faithful. This dichotomy is taken from the early Christian philosopher, Tertullian, who greatly influenced Shestov's work. A comparison between the two is instructive. Both were trained philosophers with deep religious feelings which owed loyalty only to the basic sources: God and the Bible. Both felt that philosophy is the enemy of faith, and that it tries to destroy faith in favour of the false god of Reason. Yet, as Jaroslav Pelikan has pointed out, in his work against the philosopher Tertullian invoked not only the Stoics and Aristotle, but also philosophical sources from the pre-Socratics through the Augustan philosopher Arius Didymus. "His could not avoid quoting the very philosophers against whose pretensions he had spoken so violently."

Similarly, Shestov called upon philosophers and used valid philosophical methods to attack those who could not see beyond philosophy. Shestov declared that his God, like Pascal's, is

"the God of Abraham, the God of Isaac, the God of Jacob, and not the God of the philosophers. The God of the philosophers, whether He be conceived as a material or ideal principle, carries with Him the triumph of constraint, of brutal force."

Instead, God is unprovable by philosophical means; He is outside history and can be reached only through a personal experience of nothingness, which includes the contention that God is dead. In the emergence from these feelings come their opposites. From the feelings of death we reach life. And in life we find faith.

Faith is an audacious belief. It is the rejection of bounds, the final acceptance of the freedom which we posited at the beginning. In faith, all things are possible. It is "that dimension of thought in which truth abandons itself without fear, joyously, to the entire disposition of the Creator."

The man who has revived Shestov for English audiences and translated the bulk of his important works, Professor (former rabbi) Bernard Martin of Case Western Reserve University, has often been criticized for calling Shestov a "Jewish" philosopher. It is argued that his use of Christian sources and his seeming ignorance of Rabbinic sources discredit his avowed "Jewishness." This form of attack is, of course, non-sensical. While delving into Christian philosophies, Shestov remained firmly rooted in a Biblical Jewish concept. We do not doubt the "Jewishness" of men like Mr. David Ben-Gurion, merely because he retains a Biblical faith and does not accept many of the later embellishments. Yet men who gratefully claim Spinoza and Buber reject Shestov, if only because he has not yet been accorded the popular status which makes coteries vie to embrace him.

While it is easy to disagree with

Shestov, and often to be annoyed with him for demanding too much of us instead of doing all the work himself, it is impossible to refute him. Etienne Gilson wrote of Tertullian that if the Middle Ages had produced only such men, it would deserve to be called the Dark Ages. This sort of witty cut merely refutes. Similarly, Shestov must be accepted or rejected; there is no middle ground.

"Beyond reason and knowledge, where constraint ends, the unchained Parmenides, having participated in the mystery of the being who is eternal and who always commands (as *tes ames boules*), will regain his primordial freedom and speak not as a man constrained by the truth but as one possessed of power. And this primordial *tes ames boules* (boundless free will), which no 'knowledge' can contain, is the only source of metaphysical truth. Let the promise be realized: 'Nothing will be impossible for you.' In any case, Lev Shestov should be studied.

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THE CREDO OF GENERAL GOWON

FAITH IN UNITY by Yakubu Gowon. Lagos, Federal Ministry of Information. 185 pp.

Reviewed by
Susan Gitelson



HOW is a leader formed under crisis conditions? One of the most interesting examples of this situation is Major-General Yakubu Gowon, who in his mid-thirties heads a state with a population of over 60 million people as the result of a military coup and emerging victorious in the Nigerian Civil War. The collected speeches in this volume indicate how he tried to reconcile the conflicting groups in Nigeria before its disintegration in the spring of 1967, how he expected to fight a rapid "police action" against the "rebels" of Eastern Nigeria (Biafra), and how his bitterness grew against Lieutenant-Colonel Chukwuemeka Ojukwu, the Biafran leader, whom he accused of excessive personal ambition. Yet throughout the course of the 2 1/2-year war and thereafter, he emphasized again and again the need for national reconciliation among the various ethnic and religious groups.

Almost immediately after Gen. Gowon assumed power as Head of the Federal Military Government in 1966, he outlined the five measures which the Government would have to take to keep the country united. These were the organization and long-term reintegration of the Nigerian Army; the implementation of a nationally coordinated resettlement and rehabilitation programme for displaced persons; prevention of the Second Development Plan; the continuation of the fight against corruption in public life; and the preparation of a new constitution for the country. The main emphasis for the administrative restructuring would be to attain greater political and economic balance by creating 12 states instead of the four original regions.

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After the massacres of Ibo in the North and the two military coups, these tasks could be pursued only through the use of force. During the entire civil war, Gen. Gowon continually referred to the basic goal of national unity. When he spoke to the armed forces in December, 1967, he stressed territorial integrity for the country — that is, preventing the secession of Biafra; "equality of each and every ethnic group"; establishing and strengthening the new administrative structure; internal stability and freedom of movement; and winning the respect of the outside world. He also reiterated many times the desire for a cease-fire, but said this was possible only after the end of the "rebellion."

Gen. Gowon's speeches, however, cannot give a balanced view, since they represent only one side. This can be obtained only by reading the collected speeches of Col. Ojukwu, and the more detached views of such observers as Raph Uwchue. Such speeches also cannot convey adequately the tremendous suffering of a prolonged civil war.

But it is significant that the theme of reconciliation runs through the official addresses from the very beginning. Speaking to a convocation of Ahmadu Bello University in November, 1968, for instance, Gen. Gowon stressed that Nigerians were concerned with the reintegration of the Ibo into the society after the war. He believed that reconciliation could be achieved in a comparatively short time, especially as "it is part of the African character to forgive and try to forget." He stressed the promoting of national consciousness and the evolution of Nigerian nationhood. He was also concerned with humanitarian relief measures and rehabilitation efforts. The post-war period was to be characterized by economic and social reconstruction. But beyond physical rebuilding, Gen. Gowon looked to the universities to help re-educate the people.

Words and deeds

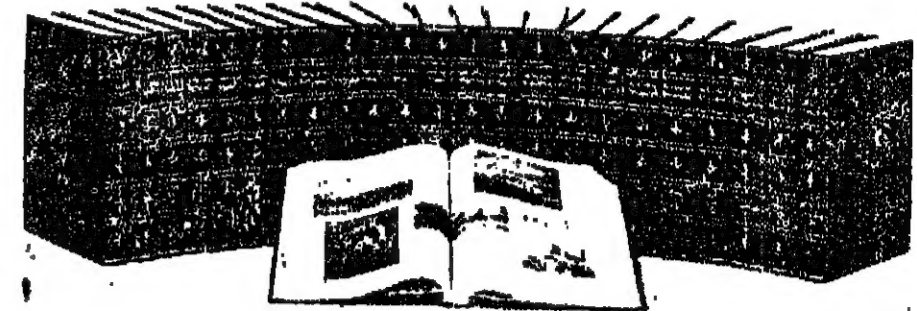
Words can never replace events or ensure that policies are implemented. None the less, a chronological collection of speeches can indicate a great deal about the evolution of a leader's priorities and style in responding to momentous occurrences. Certainly, when they were combined with courageous actions, words have testified to the heroic character of past leaders. Abraham Lincoln, for instance, rose to greatness in trying to reconcile the protagonists of the American Civil War; Winston Churchill, in rallying his people to unity against the Nazis; and David Ben-Gurion, in calling on the Jewish People to unite in the task of state-building and the ingathering of the exiles.

In Africa, too, speeches by such leaders as Kwame Nkrumah of Ghana and Sekou Toure of Guinea, have often been an important instrument for rallying people and enunciating a national position. The collected utterances of a thoughtful leader, such as President Julius Nyerere of Tanzania, indicated a clear evolution of views on such basic issues as African socialism and Pan-Africanism. The nearest parallel to a leader trying to rally his country to national unity in the face of disintegration would probably be Congo's Patrice Lumumba, but unlike Gen. Gowon, Lumumba was in office for only a short time. Gen. Gowon can continue to be an effective leader as long as he remains aware of the very great problems facing national unity and he continues to try to implement his recommended structural changes and his reconciliation policies.

Dr. Gitelson is Lecturer in International Relations at the Hebrew University.

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MORE CONSUMER ORGANIZATIONS

MOST of the credit for introducing consumerism into the school system belongs to the Central Consumer Authority (*HaKashut Ha-Mercosit* [Tzavrohanut]), which is the consumer organization within the Histadrut General Labour Federation. The Authority's director, the dynamic Mrs. Nushat Katzav, told me the Ministry of Education is introducing consumer education courses as a required sub-division of the Social Studies for 10th and 11th grades this coming year. She said the Consumer Authority deserves credit for bringing this idea to the Ministry of Education and preparing the syllabus. Pupils will learn about family budgeting, comparative shopping, the dangers of installment buying, the values of saving, and general problems of the market place. The high schools run by the Working Women's Council (*Moetzet HaPo'otot*), another Histadrut body, have been teaching consumer relations for the past couple of years.

Beebe, who is head of the Complaints Division, is in Histadrut headquarters on Rehov Arlosoroff in Tel Aviv. By phone, it can be reached either through the Histadrut number, 28111, or its direct line, 208399. Mrs. Katzav is a member of the Histadrut Central Committee, where she has a say in determining the policies of the labour union.

On the other hand, she is sometimes limited by the decisions of the Histadrut as a whole. For instance, she told me, as a consumer organization, the Consumer Authority is opposed on principle to price rises. But following last year's devaluation, the Histadrut and the Price Control Committee of the government agreed to allow manufacturers to raise their prices proportionately to the rise in price of imported parts. "We were not happy about it, but we accepted it," says Mrs. Katzav.

Earlier I said that every consumer organization has its own pet concern. The Consumer Authority's is prices. It keeps track of every upward movement of prices and tries to act as a brake. "As soon as we hear of a price rise, we fire off a telegram to the appropriate authority," Mrs. Katzav told me. It acts as a pressure group on the Price Control Committee within the Ministry of Commerce and Industry, the body which has to give approval for price rises of those consumer products which are price-controlled. There is consumer representation on the Price Committee itself — "but not enough," says Mrs. Katzav.

There is a new face at the veteran Israel Consumer Association headquarters at 35 King George St., Tel Aviv. It is a youthful, male face, and this is doubly surprising, since the Consumer Association has long been an almost entirely women's stronghold. It was originally an outgrowth of WIZO, and though it has no formal ties with them today, its veteran chairman, 80-year-old Mrs. Irma Polak, is still active in both WIZO and the Consumer Association.

The new face at the Association is that of Mr. Doron Zallouk, who has been hired as a part-time executive director. He first came to the Association to do a survey on toys, and did so well that he was offered a job. He is still in his "running-in" period, and is bubbling over with ideas, some of them practical, others rather far-fetched, such as a suggestion that universities could conserve on faculty by having students work half-year, study half-year. He says the Consumer Association will come out shortly with all sorts of consumer reports, from "How to Buy Shoes" to comparative test results on timed sports and peas.

The Consumer Association has in the past come out from time to time with its bulletins "Bamat Ha-Tzavrohan" giving informative reports in Hebrew and English. Mr. Zallouk believes that the Association could build up sales of this publication to a point whereby it could support the research activities of a strong, consumer organization — in the manner of the British WHICH or American Consumer Report and Consumer Union.

It is too early to say whether Doron Zallouk will change the character of the Consumer Association. To date, it has been a perky, but not very powerful, body, concentrating largely on what might be called "good housekeeping" concerns. It has conducted comparative tests of nylon stockings and powdered detergents; it has held public forums on subjects such as bread and frozen foods. It has hosted an international consumer conference in Israel (in Netanya some years back), and it has been represented at international meetings abroad.

Knowledgeable

For me, and most of the people who have taken individual complaints to the Consumer Association, the person to see there is Mrs. Hava Eylon. She is a trained home economist and was long employed at the Ministry of Agriculture before she joined the Consumer Association staff. I have always found her most helpful and knowledgeable on all matters of household management, from spot removal on textiles to filing a complaint about a bug in a bottle. In comparative testing and verifying complaints, she works in close contact with the Israel Standards Institute and the Fibres Institute.

At present, Mrs. Eylon is pressing for Israel to adopt required, standard "care labelling" for textile products. This would mean that all garments would have to carry tags giving, in symbolic form, instructions for proper laundering. Some firms are already doing this on a voluntary basis, but not enough, Mrs. Eylon says. She handles large numbers of complaints about textiles, many of which could have been avoided by proper care labelling.

One of the difficulties holding up uniform care labelling in Israel is that so many of our textile products are ser-marked for export. Common Market labels differ from English ones, and those in the U.S. differ slightly from the Canadian version. Mrs. Eylon hopes the International Standards Organization in Geneva will eventually adopt a uniform care-labelling system which would be adopted by all countries.

Brighter stars

Whatever happens to the public Consumer Council, I hope that Mrs. Maya Tavory, its legal advisor, will remain at her post. She is a very capable young lawyer, and one of the brighter stars in the consumer field. As an employee of the public Consumer Council, she deals less with individual consumer problems than with consumer matters of a "general public nature." For instance, she has concerned herself with the fine print in contracts, particularly the so-called "standard contracts" that abound in such controversial fields as flat purchase and rental. When building contractors' contracts came up for reapproval recently (there is a Council for Standard Contracts), the Consumer Council tried very hard to get a clause requiring contractors to stick to their promised completion dates. The consumer body did not succeed, but Mrs. Tavory did win a minor victory in having the contract approved for only three years, instead of the five the contractors wanted.

Commissioner, Council, Authority, Bureau, Association, Committee — call it what you may — there is no lack of organization to aid and protect the Israeli consumer. Perhaps there is too much organization, too much duplication, too little coordination. If so, the loser will be the very entity which all these organizations claim to help — the befuddled consumer.

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Many people, including myself, have questioned the efficacy of a consumer organization which is linked to the powerful Histadrut. The Histadrut, after all, is not only a labour union, but also a manufacturer and even a major retailer, through its *tzavrohanot* of grocery stores and Hamaashbir (Tzavrohan department stores. The link to the Histadrut is both the strength and the weakness of the Central Consumer Authority.

On the positive side, the Consumer Authority has a wide-reaching network of contacts, through the already-existing arms of the Histadrut. Nearly every Local Labour Council throughout Israel acts as a branch office of the Consumer Authority, so that consumer complaints may be presented at any one of 58 local offices. The main office for Mrs. Katzav and her staff, including attorney Ruth

Like the Better Business Bureau, the Consumer Authority has a team of volunteer shoppers, but unpaid, who keep tabs on the market place. Currently, they are engaged

Volunteers

Like the Better Business Bureau, the Consumer Authority has a team of volunteer shoppers, but unpaid, who keep tabs on the market place. Currently, they are engaged

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"If it weren't for credit, we'd be at the poverty level."

is still active in both WIZO and the Consumer Association.

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The Director-General is a woman

By Susan Bellos
Jerusalem Post Reporter

ISRAEL takes enormous pride in having a woman Prime Minister and has produced some redoubtable women political leaders. Yet there was a mild ballyhoo recently when the appointment of the country's first female Director-General. Tough, un sentimental and rather jolly, 47-year-old Dr. Ramana Guttman, who became Director-General of the State Comptroller's Office, has been subjected to questions from the press on how she feels about combining a career with a family and about spending so many hours away from her 11-year-old daughter.

Dr. Guttman, who is a lawyer and a history and philosophy graduate and reached the rank of lieutenant colonel in the army, reacts to this sort of nonsense with good humour. No, this sort of question doesn't disturb her, "they just take up my time." No, she doesn't think her appointment is of any social significance since "it's no more significant than a woman reaching the top of any other career, such as becoming a professor."



my own colleagues, I asked her to elaborate. "Women are generally in a hurry to get home and they don't like spending hours in meetings and making speeches, since they take themselves altogether much less seriously," she explained. Israeli men, admittedly, as Israelis altogether, go in for speechifying, though pomposness may not be an exclusively male characteristic. However, in Dr. Guttman's view at least, they do seem to get a lot of their social life at meetings rather than sitting at home and chatting with friends and family.

Five years

Directors-general usually last in their jobs for at least five years. It will be interesting to see if by then a woman director-general will be appointed to such politically sensitive Ministries as Defence, Education, or the Treasury.

If some Ministries more or less are not inspected one year by the State Comptroller's Office, it will not be a good thing, but nothing very serious need necessarily happen. If however, somebody fails to get the right ammunition for the army, or schools close down or we go into tailspin inflation, we will be in serious trouble. The question is, will women be really liberated here when we have a woman director-general of Defence or Education, or will there be genuine equality when such an appointment stops being a topic for discussion?

Women, in terms of labour laws, maternity benefits, and social and political rights, have it pretty good in Israel, thanks to old-time female battle-axes in the Labour Movement, who are now woefully out of fashion. Perhaps we all are relatively liberated, but we like to pretend that we are not.

Golda, who has had little time for family life for years, is popularly acclaimed as a mother figure and political cartoons always show her in an apron. Women Knesset members are all on the Social Services Committee where the problems of large families are discussed at length, rather than where the action is on Defence and Foreign Affairs. Perhaps the time has come to admit that Golda is not all that motherly, that women Knesset members prefer political infighting to battling for bigger children's allowances and that Dr. Guttman has as much right to put her career first as any other director-general.

Faintly shocking

Mrs. Guttman does not give the impression of being especially hard-hearted, in fact she seems rather warm and engaging, but her statements are an implicit admission that she has chosen to put her career first.

Straightforward

Dr. Guttman, who has a student son who is a lieutenant in the reserves, as well as her daughter, responded to questions about her family life in a completely straightforward manner, without any attempt at coyness. Yes, her new job would mean spending even more time away from the family, though since she had been deputy Director-General for years, this wouldn't be anything really new. She had been working for 14 years at the State Comptroller's Office on a full-time basis, apart from three months off when her daughter was born. Perhaps she should have taken a year even if they dress up late have made much difference to the

Male directors-general, if they are interesting enough to be interviewed on their appointment, are never asked intimate questions about their family lives. However, one director-general of my acquaintance once admitted how dreadfully guilty he felt because his work made him neglect his small son and how fed up his wife was as a result. Far from regarding him as a cruel egoist, I remember thinking at the time what a nice, sensitive type he was.

Men can freely admit that they have wilfully chosen to neglect their families for professional reasons, even if they dress up late night work meetings as answering

the needs of the nation or the party. Women apparently cannot, otherwise Dr. Guttman would be interviewed, if at all, on how she sees her new job in relation to the State Comptroller's Office, and not in relation to her family.

Dr. Guttman seems to be a genuinely liberated woman, but she is far from being preachy about it. Women, she thinks, are just as good as men when it comes to the intellectual professions, and in many others too. However, she thought that the woman who protested in the U.S. recently about discrimination when she wanted a job as a fireman was being silly.

Working women

Well, what about Sweden, I reported, where I saw women taxi drivers cheerfully lugging suitcases? Dr. Guttman: "Well, women shovel snow in Russia, that doesn't mean it's degradable." She likes working with women (there is apparently a relatively large proportion of them in the State Comptroller's Office) and she remembers with affection the two years she spent in the U.S. working for the New York Women's Division of Israel Bonds. She liked that, and she prefers working with women altogether, "because they talk less."

Thinking of some of the delicious gossip sessions I have enjoyed with

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Koby at work

By Catherine Rosenheimer
Jerusalem Post Fashion Reporter

WHEN I first met Jacoby almost three years ago, he had just set up a small workshop in a modest basement just off Tel Aviv's Carmel Market. He had a mass of long curly black hair, a pair of piercing blue eyes and an infectious, friendly smile, plenty of enthusiasm, lots of exciting new fashion ideas — and very little capital.

It was just after an Export Institute sponsored Young Designers Fashion Show, and Jacoby's rope-trimmed waistcoat and pants suits the way very ahead with the naval theme) and maxi dresses trimmed with tallith-inspired fringing had impressed me very much; simple yet original in theme and superbly professional in cut. One of the first things he told me was that he owed all he knew about fashion to Finny Lettersdorf, under whom he studied in evening classes at the Tel Aviv Fashion Institute, and that he took each new design to Finny for her comments and approval. Finny in turn said that he was one of her most promising students, that his pants were the best cut in town.

Undyed cotton

There are now five seamstresses instead of one, and a fashion collection which has gone far beyond — though still includes — his beautifully cut casuals in undyed cotton canvas: the first fabric he used and still a firm favourite. He works with local fabrics as far as possible — the ideas for his designs start with the fabric — and this was to him an obvious first choice. This material is reasonably priced, readily available, very versatile and lends itself well to trim tailoring. He now uses it in black as well as neutral, and with stripes too, rather like deck-chair material, in colour combinations such as coffee with black and neutral, mauve with deep blue and neutral or yellow, navy and beige, for blazers, safari jackets, unisex pants. The handmade olive wood Bethlehem buttons which I remem-

bered are still very much in evidence. "They are more or less my trademark," he says.

Jacoby started his own business all the "capital" he owned: IL300. "Things were tough at the beginning; no one would give credit to a long-haired, barefooted and unknown designer. It was hard to buy materials at all. One rainy day he packed his designs into a suitcase and walked from shop to shop trying to sell. He had no contacts and, towards the late afternoon, was becoming thoroughly discouraged.

Luck changed

"As a last desperate hope I walked into Schneidman, expecting the same reaction as everywhere else. My luck changed: Shalom Schneidman pounced on my clothes immediately, took the whole lot, suitcase and all, and told me to go home and make more. After a fortnight, when I couldn't keep up the pace or finance the production, he apparently sensed what was wrong. On complete trust he gave me enough money to carry on and said: 'Just work! Since then, it's been the same story for three years: consistently good treatment at Schneidman, and exclusivity in Tel Aviv for my designs there.'

After one door had opened, other orders followed: although Jacoby's production output is quite large these days, he is careful not to mass produce, to retain individuality. The greatest problem now is in finding unusual, interesting fabrics; he uses plain and patterned silks, works with restrained amounts of Bethlehem embroideries on various plain materials, cotton canvas of course, prints when he comes across something special.

"The worst difficulty in the Israeli textile business lies with the printers: there is no one really good and none are prepared to execute a smallish order for 500 metres of fabric: that's the maximum I can afford to print if I want to retain exclusivity. I'm prepared to pay more — even that doesn't help. The only solution — handprinting." So, for lack of



Maxi dress is a floor-length sweep of ivory coloured silk, has interesting embroidered panel forming the top of the bodice, which wraps around the back of the dress to give a very interesting line. The embroidery, specially executed for Jacoby in Bethlehem, is in mulberry with mauve edging.

alternative, when Jacoby wants an exclusive print, he has it printed by hand.

As we said goodbye, Jacoby mentioned that he was off on holiday. Where? To Bethlehem, to sit with the embroiderers quietly, at leisure, look around, maybe find some new materials and ideas. A working holiday? — "Not really — away from the pressure of work, the rest is fun."



Big-collared, midriff revealing waistcoat and trim safari jacket at right are in a striking design in dark brown with rust, printed on undyed cotton canvas; same print is used for turn-ups on neutral pants, at top. Below: Cool sleeveless summer dress and cape-sleeved smock are in striking hand-print batik.



IN the interests of charity my daughter and her friend Gillian resolve to add to the attractions of the British Settlers summer party by providing what they call "Future Teller's" books. Notwithstanding semi-tropical heat they immerse themselves for the day in a blanket shrouded shelter which admits only the minimum of fresh air.

They are also not dressed in any way suitable for the weather, one in a heavy velvet maxi skirt which, owing to the difference between her waistline and mine, has to be constantly hitched up into the elastic crinoline belt which clings insecurely round her middle. At intervals it sweeps the grounds behind her giving her the look of an Alexandrian court attendant and even an one occasion fell down far enough to reveal blue jeans underneath.

Hannah is resplendent in a long Mexican robe glittering with sequins and they are both muffled in black chiffon shawls and stoles, coloured headscarves and capes, bedecked with every piece of jewellery the neighbourhood can muster. They are both wearing two pairs of earrings — and plentifully smeared with my makeup, through which their fair complexions and blue eyes glow incongruously.

Brighter destiny

One of their clients, a well known Halutz lawyer, informs me confidentially that they will probably be hailed into court for demanding money with menace. It was distinctly hinted to him, he maintains, that a larger fee could ensure a brighter destiny and on doubling the fee he was relieved to be told that his demise at the age of seventy-five from running carelessly into a train is postponed for at least twenty years.

Ten agorot

Consultations at ten agorot a time are announced. Dante's "Inferno" (with illustrations by Dore) in so large an edition that it requires the strength of both witches

'FUTURE TELLERS' New on the beauty market

TAJA, the cosmetics manufacturer, are offering reductions of 15% to 20% on two of their products — Bat Oren bubble bath and Taya dent mouth wash — from now until the end of August. The reductions are part of the company's 40th Anniversary celebrations; Managing Director Mr. Ginegar has announced that the company's Anniversary budget is to be used entirely for the benefit of the consumer, in the form of price reductions, rather than launching costly advertising campaigns and celebrations. During the course of the year, various Taya products will be available as "special offers." Meanwhile, Taya dent and Bat Oren will be available through all regular suppliers at IL2.45 in place of IL2.45 and IL1.69 instead of IL2.00 respectively.

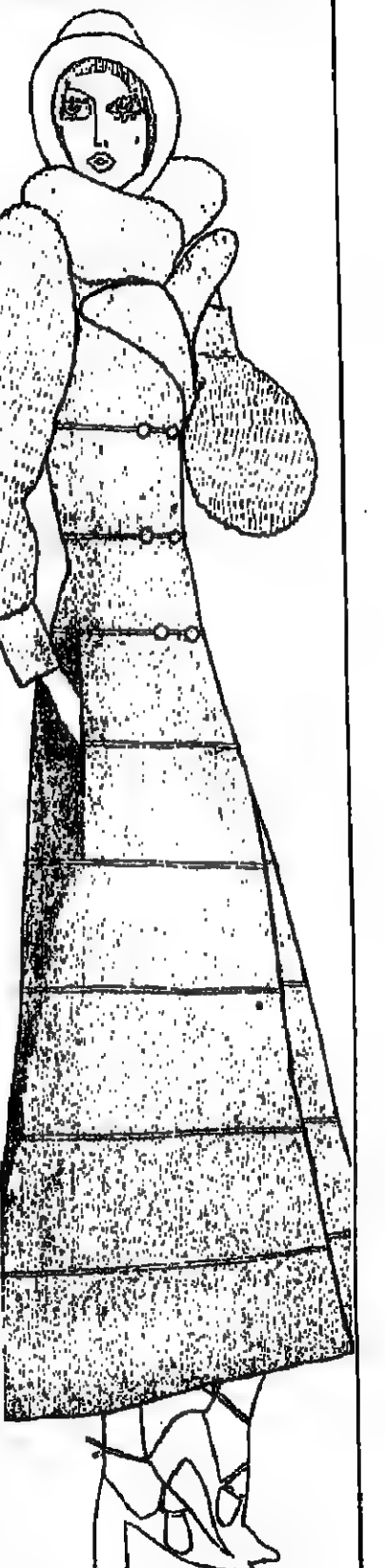
One rather small and trustful girl demands from me a description of what she will get for her hard earned money. I murmur something about looking into her grimy palm and telling her what life holds in store for her, but refuse to commit myself as to its accuracy. She will find out when the time comes.

Apparently she takes the picture of being engulfed by an earthquake so seriously that the two witches have hastily to amend it each accusing the other of looking up the wrong page, and promise her instead a large villa and ten children — at present anyway and goes happily away. A satisfied customer is a good advertisement and soon they can cope with and an invitation to perform a similar function at another fete.

But that would mean sacrificing their trips to Jerusalem and Sinai and they emerge, pallid and perspiring to ask my help in deciding. But this is beyond my competence. Why don't they, I ask, look in a crystal ball.

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Toyland models

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"EVER-Clean," a new product from Bio Median Laboratories, is a scented crystal-like block for hanging inside the lavatory bowl. Priced at IL2.55 it is said to keep the lavatory clean, hygienic and pleasant-smelling, while preventing yellow sediment from forming.

BEAUTY IN 3 acts is what Harriet Hubbard Ayer claims for their new group of products — Flor-Ayer. Five products, all rich in natural extracts, they claim, will give your skin a holiday, purify, restore and revive it. There is a cleanser, a freshener and freshening mask, as well as a day and night cream. Prices run from IL17.55 to 19.50.

TOYS for children and their parents' is how the Toyland company describe their range of London fur pile novelty animals. Some of their "latest models" are pictured here: others include a Panda — inspired by Chou En-lai's gift to Nixon on his recent visit to China — animal faces designed for use as scatter cushions, others with tips for pyjama holders or for decorative use hung on the nursery wall. There are standard teddy bears too with swivelling arms, legs and heads, made in a wide range of colours. Prices are from IL10 to IL40.

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Cassettes—new gimmick for teaching Hebrew

By Lea Levavi

Jerusalem Post Reporter
KOL IYRI — a monthly cassette recording of news and Hebrew lessons — is another one of the many aids and gimmicks now being developed to help teach Hebrew abroad. Those who managed

to learn Hebrew under far less spectacular conditions often question the need for these modern and expensive advances. But leaders in the field, and the commercial organizations which hope to make money from projects like these, are convinced of their usefulness. What differentiates Kol Iyri from

other modern teaching aids is that, to understand the monthly cassette, you must know at least 1,000 words in Hebrew. In a meeting in Jerusalem, where four people involved in Kol Iyri explained the project, Ben-Zion Puchler, head of the Hebrew Language Department of the World Zionist Organization's Department for Education and Culture in the Diaspora, stressed this point. "We don't want people to think this is a panacea; that all you have to do is listen and you learn Hebrew."

Hava Ehrenberg, editor of the Israel Broadcasting Authority's Overseas Broadcasting Department, explained: "The material on the Kol Iyri cassettes is taken from programmes broadcast here. Nothing, except for an opening statement, is written especially for Kol Iyri."

True, the Hebrew lessons and some of the features are taken from "Ivrit L'ani," programmes in easy Hebrew for immigrants. But items taken from regular programmes are given exactly as they were broadcast here. We used President Shazar's speech at the opening of the World Zionist Congress. Obviously, this is not easy Hebrew."

Though the 1,500 word minimum is nowhere near enough for those parts of the cassette taken from regular (as opposed to Ivrit L'ani) programmes, the subscriber to the service (who pays \$5.50 for each monthly cassette — it is not yet marketed here but the company is considering it) is not left to founder. With each cassette, he receives a booklet in which the entire text of the cassette is transcribed.

Correct transcript

"Sometimes an interviewee on the radio doesn't speak correctly. In the transcript, of course, we write exactly what he said. But, since we want to teach correct Hebrew, we put the correct usage in parenthesis and underline the mistake in the text. In the dictionary, words are translated into English, which breaks the first rule of ulpan study."

Why aren't words defined in easy Hebrew? "You're right; that would be the best way," admitted Michael Ravit, director of the Department for Education and Culture in the Diaspora.

Kol Iyri, which is less than six months old, stemmed from another project "Kan Yisrael" which started in 1966, and is now being sent weekly to 17 stations throughout the world (mostly in North America). Miss Ehrenberg prepares tapes which include music, news and interviews and connecting comments by an announcer to tie the whole thing together. They run 59 minutes, and on some stations are played exactly as they arrive from Israel. On other stations, such as the one in New York, Israel's share all the programmes, adding their own interviews, comments and live announcements. In New York, where "Kan Yisrael" gets the most exposure, the programme is on four evenings a week, 45 minutes each evening.

Tapes wanted

Many of those who listened to "Kan Yisrael" began asking for copies of the tapes. They wanted to use them in Hebrew schools, Jewish clubs or at home, for their own listening. "We explained that we couldn't give them the tapes because the rights on the material could be passed only from station to station."

An agreement was finally reached, and Herbert Yankel, an American Jew active in Jewish community life and in spreading Hebrew culture, founded the Kol Iyri Company.

Another teaching method using cassettes — a series of correspondence courses in Hebrew — is also being sponsored by the Department of Education and Culture in the Diaspora. The correspondence project, reported on by this writer several months ago, has been given the name "Kav-Kol" and the first 20-lesson course for beginners will be ready for marketing soon.



Mrs. Ronnie Kutcher, director of Operation Head Start in North Carolina, visiting at the Alyn Hospital for physically handicapped children in Jerusalem, where a ceremony was held to honour the memory of her mother, Mrs. Reia Kolari. The Freemasons of Clermont, New York, and the Kolari family presented wheelchairs and a cheque to Mrs. Kolari's memory. Also present at the ceremony were Mr. Menahem Kolari of Tel Aviv, Mr. Joseph Bar Ner, grandmaster of the Grand Lodge in Israel, and members of the Freemasons in Israel. (Braun photo)



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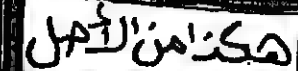
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More art from Russia

By Meir Ronnen

POST Art Editor

THE Russians are certainly coming. Three young recent arrivals from Russia are showing in three different galleries in Jerusalem. Last week we commented on the work of Mikhail Grobman at the Nora Gallery, in which folk elements and a folk approach predominate. By contrast, the large show of oils, watercolours, drawings and graphics by Yuri Kuperman at Jerusalem's International Cultural Centre for Youth is almost Parisian romantic, even though some of it is illustration of Jewish themes. Kuperman came here this May; he is the first Russian arrival I have seen whose work is sometimes surrealist in feeling.

The artist immigrant from Russia has more than a physical problem of "absorption" here. After a journey of but a few hours or no more than a few days, he is catapulted into a world that is often completely new to him. Luckily for him, perhaps, most Israeli painters have not yet caught up with what is going on elsewhere; otherwise the shock might be too great!

It is not so easy to sway an artist's views however; and what the new arrivals show here is what they have been doing all along, what they have brought with them. Few, thank heaven, have had much to do with official Soviet social-realism. But I suspect that what may seem daring stuff to them, like Kuperman's fantasies involving thighs and garters, does seem pretty dated almost naive, to us. Kuperman's figures and symbols, delightfully dislocated and surrealistic, unending shore. A gentle sense of alienation affruses much of his work, except, not surprisingly, when he is dealing with Jewish illustrations. What puts his work a cut above most of his contemporaries who have exhibited here is his ability to interest you in the atmosphere he creates even when his draughtsmanship deserts him.

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GALLERY GUIDE

JERUSALEM

ISRAEL MUSEUM — Henri Etess — Sculptures (Spiritus Hall). Ami Shavit (Library of the Object to the East (Library Hall) Avigdor Nisenzky; Paintings 1939-1972 (Gross & Goldman Hall) Sculptures as Draughtsmen (Point-to-pointers (Goldman-Schwartz Hall).

BRONIA WEINBERG — Some of her landscapes seem to have been created by abstract expressionism. They have the broad strokes, the love of pigment and the overall calligraphic dynamics that have been characteristic of the abstract school. Generally her colours are richly layered and dramatically related. The best of her works therefore possess a striving gestural impulse and colour consciousness that merge in genuine emotional expression, suitably disciplined to be convincing. But not all her works in this large exhibition are of the same calibre. Quite often one comes across retrospective, less more pretentious (particularly in the small works) and an overly conscious application of form in the more realistic paintings where a studied description of local details is required. (Museum of Modern Art, 11-12 August 13.

WOODOUTS — by Zeldo Nisdaer, Hanna Peiser, Jacob Tins all in their familiar formalized styles and very competent techniques. They are somewhat better known. One might better know for his music. He also shows formalized narrative woodcuts. (Behaim Gallery, Rehov Schein, a neat new gallery between King George Ave. and the Artists House) till August 13.

YORI KUPERMAN — Oils, watercolours, sketches and drawings by recent immigrant from Russia (IGUY) closes Sunday.

EVAN JAFFA RIL CAN BE BEAUTIFUL — Delightful and accurate scale model, a Bezael Academy project of Jaffa's Old, Jerusalem, with all the billboards and shop-signs rendered and placed in the setting of the old architecture a chance. (Bezael Academy Gallery, at the National Museum, Tel Aviv, till August 13, 5-10 p.m. Friday 11-1 p.m. Sat. 8-10 p.m.

JEANNE and ALLEN WOLF — Husband-and-wife show by recent returns to Israel, both well-trained in the same U.S. art academies. He is interesting sculpture, particularly original in ceramic; he is classic abstract painter using often pleasurable, attractive colours (Artists House) till August 9.

GERTY ROTMAN-RUBINSTEIN — Young academic painter originally from Romania, shows oils of women in potentially erotic situations. The sketches are more expressive, attractive colours (Artists House) till August 9.

LARISSA — Clothing, loyle scenes in decorative but non-realistic style by young arrival from Russia (Engel Gallery).

TEL AVIV

THE TEL AVIV MUSEUM — Main building; Pablo Picasso — 200 prints and drawings. Israel painting and sculpture museum, many of them in the U.S. (Lam Gallery, 170 Ben Yehuda).

RABBI HANCOH LIBERMAN — The artist, who belongs to the Habad Hasidim and lives in the U.S., has paintings depicting Jewish life as it was known in Eastern Europe before the World War Two. (H.O.A. House).

AGI YARDI — Decorative collages, enamel paintings and batik. (Chomsky Gallery, 30 Gordon).

SEVEN YOUNG ABSTRACTS — A show of good abstract quality by young artists beginning to crystallize personal styles in the context of recent art developments. (250 Gordon, 30 Ben Yehuda).

IS IT OR ISN'T IT AVANT GARDE AND DRAWINGS — This exhibition of ink work goes further back than is usual at the Tel Aviv Museum, commencing, among the hanging scrolls, from the 15th century "Landscape under the Moon" of Tashima who was no less a personage than a Shogun, and ending with the "Heron" of Buson who died in 1842, highly capable but clearly traditional. The drawings start only from the late 18th century going down to Gyokodon's "Egyptian and Harp" in the first twenty years of the present century. From the earlier hanging scrolls, preference goes to the third section (best under a cliff of Shobei's triptych and the plasticity of his "Harp and Goose" (both 18th century) and the animated "Cliff and Mountain" with its lively effect of rapid and hovering clouds, by Tashima (17th century). On the whole the progression over the ages runs from a greater impressionistic touch to heavier drawing. New to the viewer was the depiction of a han-

SHIMUND ABRAMOVICH — Recent immigrant painter and sculptor from U.S.S.R. shows paintings dealing with biblical themes and the Israeli landscape. Old Jaffa (Merxas Haron).

THREE YOUNG ABSTRACTS — Eli Arad, Menahem Gedeonovich and El Yankel all recent graduates of the Tel Aviv Art Institute, exhibit their paintings for the first time. All three are feeling their way towards a painterly figurative approach. (Bishman Gallery, 5 Hiasol).

PAUL FAON — Fine-line abstract drawings. OLD JAFFA (Old Jaffa Gallery).

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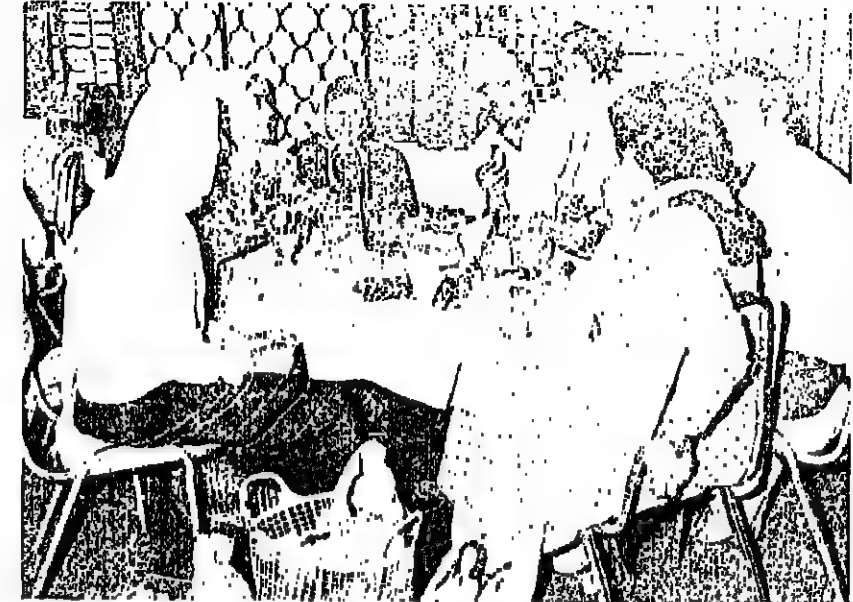
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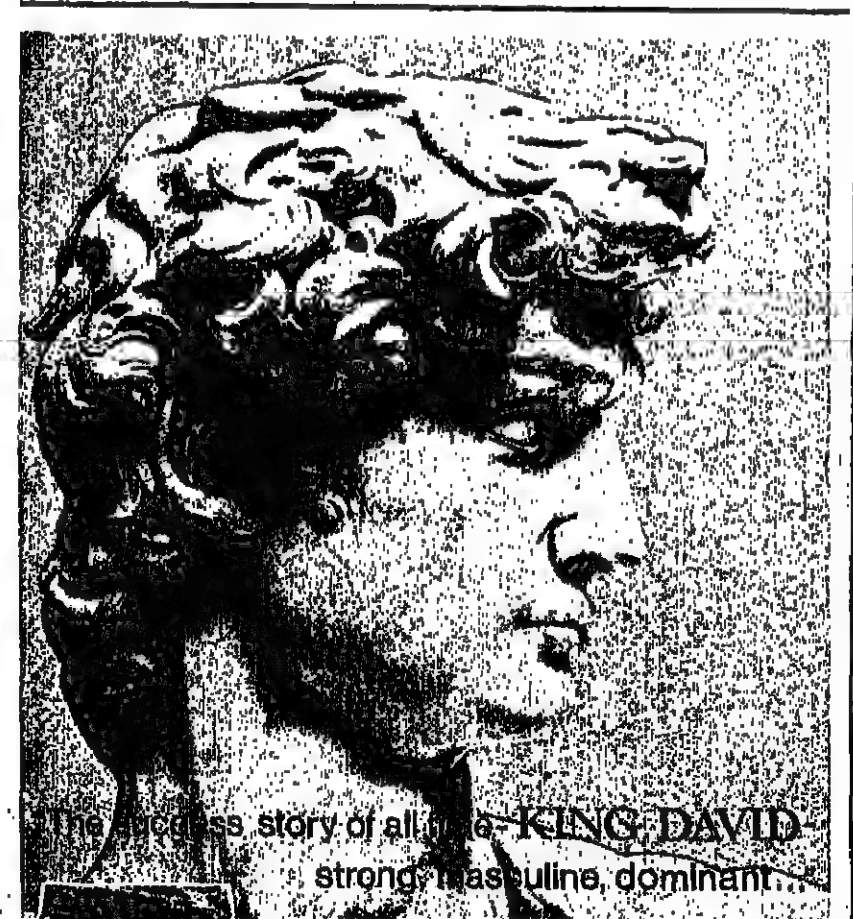
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Fifty Druze women members of Wisco from Jat and Yerka villages in Western Galilee, were welcomed by the Jerusalem Branch at their clubroom last week where they were joined by 20 young Arab women taking courses at Wisco's Wadi Joa Centre. Seen in centre of photo is Jamal Ramal, principal of the Jat school, and his daughter, who accompanied the group. (Tross photo)



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David Malka is very sensitive to the special atmosphere of Jerusalem, and this sensitivity is expressed in his painted wood carvings. Painted wood carving is part of the family tradition, passed on from father to son during the seven generations the family has been living in Jerusalem.

His creations, the like of which you'll find nowhere else in Israel, will be among the great experiences of your visit to Israel. If you appreciate painted wood carvings, don't miss David Malka's studio at 8 Rehov Shivtei Yisrael, near Notre Dame, Jerusalem.

(Adv.)

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The opera: illusion and reality

'Can we in our present situation afford an opera?'

SOMEBODY, somewhere, has "leaked" some of the findings of the Freier Commission appointed by the Minister of Education and Culture to investigate the Israel National Opera. If even part of what has been reported in the press is anything like the truth, there is going to be a good deal of heartbreak in circles close to Miss Edia de Philippe - not to mention the all-powerful founder and director of the company herself. Her regime is said to be criticized as "marked by intimidation and arbitrary rule" and to be hardly calculated to promote a deeper "opera consciousness" in the country.

We are told that the commission's report includes four major recommendations: the reconstruction of the Opera as a chamber ensemble operating on a "reasonable" budget; an entire change of management; the limitation of the annual season to six weeks; and the setting up of an opera workshop.

There is a curious echo here of some of the recommendations of another commission appointed by another Minister of Education to inquire into the I.N.O. This was just 10 years ago, in 1962. The commission proposed that the Opera be turned into a public corporation, and that it be completely reorganized under an artistic director and a salaried administrative director. The report of that first commission was never published, and its constructive proposals were never put into effect. If they had been, less public money would have gone down the drain, and Mr. Allon would not have had to set up the Freier Commission now.

One of the points said to be made in the new report is that more money will not solve the Opera's problems. I could not agree more.

Of all the performing arts, opera is the most expensive, and the subsidies given to the I.N.O. large as they are by Israeli standards - last year it received IL800,000 from the Ministry of Education and Culture and IL500,000 from the Ministry of Finance - are no more than a drop in a capacious bucket. Perhaps, indeed, they have been a disservice to the Opera itself, providing it with too little to live, too much to die.

The best and most successful companies in the world can never dream of making ends meet. The question is: Can we, in our present situation, afford to have an Opera at all? If the answer is "Yes," we must be sure that we have the framework that will give us the best we can afford within our limited resources. Even this, requires a great deal of money, and it is therefore unwise to recommend merely, wasteful, half-way solutions.

Chamber opera

We can only hope that the Government and any other bodies concerned will agree to the rumored proposal for a chamber opera. Instead of lavish productions for which we have neither the stage, space nor the singers and actors, let us have professional productions of a more modest scope. The Israel Philharmonic Orchestra has produced some glorious examples of opera, with international casts, elaborate costumes and stage props, top-rank conduc-



A scene from an Israel National Opera production of "The Gypsy Baron."

tor and, of course, a marvelous orchestra in the pit. To name only a few: "Falstaff," "Le nozze di Figaro," "Don Giovanni," "Otello," "Itana in Algeria," and, perhaps, the recent "Samson and Delilah" at the Roman Theatre in Caesarea.

On a less ambitious but nonetheless affective scale, the Israel Chamber Ensemble has shown that it can put on commendable productions, for instance, Menotti's "The Medium" and, especially, "Il Consol."

I was once asked by a leading politician, a supporter of the I.N.O., whether it is not better to have a bad opera company than none at all. My answer was then, as it is today, "No." What was perhaps acceptable 25 years ago is not acceptable today - our artistic and cultural standards have risen enormously, and we have come to expect only the best in all fields.

With all admiration for the founders and managers of the I.N.O. for their pioneering enterprise and total devotion to the cause, the Israeli public has a right to demand action from the Minister for Education and Culture that will bring about drastic changes in the set-up and the artistic presentations of the Opera - if, that is, the decision is to continue having an Opera on a permanent basis at all.

INCIDENTALLY, commission or no commission, the I.N.O. does not seem to have changed its habits over the years. On more than one occasion the country's music critics have crossed swords with the management of the Opera over the question of not inviting them to early performances of a new production. During the present season the same thing has

happened: the I.N.O. has not yet invited us to "Das Dreimäderlhaus" or to its own production of "Samson and Delilah" - the official reason given is that the criticism of "Aida" did a great deal of harm at the box office. A company which is not prepared to accept professional criticism can hardly claim to be regarded as a serious professional concern.

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RADIO FOR MUSIC LOVERS

TODAY: 08.15: Tolmann: Concerto for Trumpet, 2 Oboes, Clarinet, Bassoon, 3 Violin da Camera, Bass, Cello, Double Bass, Trombone, Tuba, Euphonium, Percussion, and String Quartet. 02.05: Concerto; Berger: Cassara; Ravel: Introduction and Allegro for Harp, Flute, Clarinet and String Quartet. 02.45: Klutshatourian: "Dayana" - Ballet. 10.05: Piano music by Parcell, Hoffer, Heanak, Benjamin (Irvin Kohler); Andre: String Quartet; Haydn: Opus 76, 1 (Amad). 01.50 p.m.: Beethoven: "Wellington's Victory"; Poulenc: Organ Concerto; Scriabin: Symphony No. 1. 02.05 p.m.: J.C. Bach: Symphony; Mozart: Piano Concerto, K. 455 (Baranovsky); Händel: 8 Quickest Songs (Baker-Burkhill); Bartok: Music for Strings, Percussion and Celesta (Baranovsky); Liszt: 500 Songs from the Requiem Mass.

MONDAY: 08.10: Haydn: Symphony No. 15; Bach: Two Piano Concertos in G (Casadesu); Debussy: "Les Handes de Frelange"; 01.45 p.m.: Rostislav Ozerova: "Halleluia in A Major"; Tchaikovsky: Violin Concerto (Karasov); Liszt: Scherzo Capriccioso (Karasov). 02.05 p.m.: Concerto suggesto Yehudi Yannai; 02.45 p.m.: All Wagner plays: Kaminski, Tschamantour, Strakosky ("Requiem"). 11.07 p.m.:

TUESDAY: 08.10: Ruzic in a light vein. 08.45: Hiroshi Ujio Concerto; Schubert: Movement from Trio, op. 100; Ravel: "Le tombeau de Couperin"; 02.05 p.m.: (Guest) Charles Ives. 02.45 p.m.: The Goldman Band. 02.30 p.m.: Folly Quartet, with Zvi Litvak). 02.30 p.m.: Bach Programme, from the Israel Festival (see Wednesday).

WEDNESDAY: 08.10: Haydn: String Trio; Schubert: 4 Lieder (Ludwig); Beethoven Trio; for piano, flute, bassoon. 02.45: Corelli: Symphony; Verdi Aria from "Don Carlo"; Klutshatourian: Violin Concerto. 02.05 p.m.: Choirs-Singers: "Kango"-Negre-Breitler; Cantata; Coleclough-Taylor: "Illegitimate's Wedding Feast"; Villa-Lobos: Xoro No. 10. 02.30 p.m.: "Canaan and Barabara" (Beckham) till midnight.

THURSDAY: 08.10: To Ancient Greece with Gluck, Offenbach and others. 10.05: Liszt: "Aronovitch"; Beethoven: Symphony No. 6. 02.45 p.m.: (Guest) Trio Sonia in D; Brahms: Piano Quintet (Rubinstein-Guarnieri).

FRIDAY: 08.10: Rostislav Ozerova: Violin Concerto; J. Strauss: "An der schoenen blauen Donau"; 10.05: Beethoven: Variations for Flute and Piano, opus 107; Strauss: "Dorfeschwalben aus Oesterreich"; 10.05 (Interpol): "Mozart and Salieri"; 02.05 p.m.: Russian Songs from "Sings of my Old days"; 02.30 p.m.: Wolf: String Quartet. 02.45 p.m.: Bach: Cantata No. 25; Beethoven: Mass in C (Gladil); Poulenc: "Stabat Mater" (Proter). 02.45 p.m.: 3PO - Yuri Aronovitch; Gretry; Motilovsky; Symphony No. 8. 11.07 p.m.: Nielsen: Little Suite; Gerhard: Violin Concerto ("Xifrah Noeman").

MONDAY: 08.10: Dances. 02.05: "Jazz". 02.05: Composers suggest... Arthur Gelbrun. 02.45 p.m.: Ravel: Halleluia from "Les Femmes de Je Sullages". 02.45 p.m.: Haydn: Symphony No. 85 (Ruzic); Jacob: Horn Concerto (Hus); James-Rodan; Brahms: Symphony No. 4 (Rozan). 02.45 p.m.: Handel: Sonata in F (Hofen); Hindemith: Horn Sonata (Hofen); Mendelssohn: Pictures from an Exhibition (Hofen). 11.07 p.m.:

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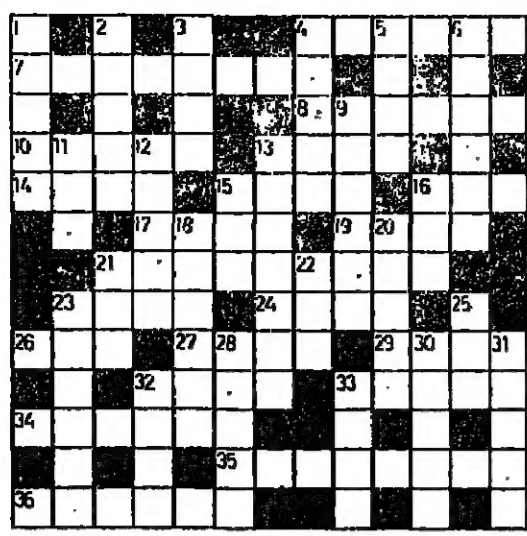
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TWO-IN-ONE CROSSWORD

Use the same diagram for either the easy or the cryptic puzzle.

EASY PUZZLE

- ACROSS**
- Office worker (5)
 - Well-known (8)
 - Tally (6)
 - Relieved (5)
 - Dossier (4)
 - Corruption (4)
 - Lot (4)
 - Detect (3)
 - College room (4)
 - Pain (4)
 - Like clockwork (3)
 - Pool (4)
 - Recent (4)
 - Chink (3)
 - Agreeable (4)
 - Flasco (4)
 - Swirl (4)
 - Set of steps (5)
 - Dotted (4)
 - Outer (8)
 - Trier (8)
- DOWN**
- Blid (5)
 - Fatherly (5)
 - Silted (4)
 - Characteristic (4)
 - Stride (4)
 - Band (6)
 - Concrites (6)
 - Ben-bird (2)
 - Upper air (5)
 - Wrong notion (7)
 - Short illness (3)
 - Misleading terms (3)
 - Spit (5)
 - Fabric (5)
 - Copy (3)
 - Writings (6)
 - Sum (3)
 - Longer (5)
 - Black and blue (5)
 - Fruit (5)
 - Steady (5)
 - Tread (4)



- 27 One shed for a sailor out (4)
- 28 Dull that can deceive one by good luck (4)
- 29 Solers' union (4) (5)
- 30 Quarrilling boatmen? (5)
- 31 Being nice to new employees (4)
- 32 Q. A race that's more than a trial (6)
- DOWN**
- 1 Fruit no good when swallowed by that chairman? (5)
- 2 A fly may follow (5)
- 3 Nobody can see those (4)
- 4 Faint, like a duck in a hurry of snow (4)
- 5 Tin sword? (4)
- 6 When a boy gets attention, it's merited (6)
- 7 G. W. P. very friendly in a ship (6)
- 8 Short route used by beavers (4)
- 9 Now, but there's a hole in it (4)
- 10 Binding union of two animals (7)
- 11 Motel money (3)
- 12 They may be engaged in stirring music lovers enjoy it (4)
- 13 He's tipped to get drunk, the (4)
- 14 Musical inspiration (3)
- 15 Keep a promise to produce a negative within the hour (6)
- 16 It may be straight from the horse's mouth (4)
- 17 Has holes in its legs (5)
- 18 Savoury product of capitalist, mostly (5)
- 19 The way to use Dora (4)
- 20 Cowardly, rather needed ink (4)
- 21 Lordly pursuit? (4)
- 22 Go up for more pay (4)
- 23 Heavy weight in wooden slings? (3)
- 24 Ask, for goodness' sake (4)

WEDNESDAY'S CRYPTIC SOLUTIONS

- ACROSS** - 1. Damage, 7. Leapfrog, 8. Data, 10. Turban, 11. Indigo, 14. Alp, 16. Nylon, 17. Rage, 18. Toppo, 21. Kater, 22. Regan, 23. From, 24. Bored, 25. Moon, 26. Utopia, 30. Collier, 31. Able, 32. Pass over, 33. Tongue.
- DOWN** - 1. Delator, 2. Arable, 3. Klan, 4. Spanner, 5. Prall, 6. Egg on, 8. Drug, 9. Tap, 12. Dye, 13. Gouda, 15. Total, 18. Adot, 19. Tag, 20. Pen, 21. Lexion, 22. Nap, 23. Pollen, 24. Hole, 25. Midge, 26. Bumpy, 27. Hoost, 28. Mob, 30. Cart, 31. Broom.

CRYPTIC PUZZLE

- ACROSS**
- Allow to be in pain (6)
 - As a plane needs? (8)
 - Erasing evidence of bucket material (6)
 - Join just (5)
 - A vessel to blow to pieces (4)
 - Unlashed on top? (4)
 - Fifty letter to a girl (4)
 - Used an article out loud, maybe (3)
 - Forer in the part of Fredrick the Great (4)
 - The way to use Dora (4)
 - Cowardly, rather needed ink (4)
 - Lordly pursuit? (4)
 - Go up for more pay (4)
 - Heavy weight in wooden slings? (3)
 - Ask, for goodness' sake (4)
- DOWN**
- Draft-fee, 2. Walter, 3. Saw-d, 4. OR-ter, 5. Friar, 6. S-land, 7. Soda, 8. Gen, 12. Nov, 13. J-edra, 15. Sigat, 18. (a) Oerha, 19. Rize, 20. (a) PINE, 21. New, 22. Len, 23. Ombra, 24. D-ray, 25. Shanly, 26. S-all-y, 27. E-hone, 28. Pan, 29. EA-SZ.

SOLUTIONS TO TODAY'S PUZZLES ON WEDNESDAY

ON THE AIR

FIRST PROGRAMME
8:00, 8:45 and 9:15
News - Today 8:00, 9:00, 10:00, 11:00, 12:00 noon, 2:00, 3:00, 4:00, and 12:00 a.m.
Tomorrow: 8:00, 9:00, 10:00, 11:00 and 12:00 a.m.; 1:00, 2:00, 3:00, 4:00, 7:00, 8:00, 10:00, 11:00 and 12:00 p.m.

7:55 a.m. Opening 8:05 Programme Announcements. 8:10 Morning Concert: Haydn: Symphony No. 16. D. Major (The Vienna Festival Chamber Orchestra conducted by Wilfrid Mootz). 8:20 Concerto for Piano and Orchestra (Robert and Gaby Casadesu with the Zurich Chamber Orchestra); Debussy: Concerto for Piano and Orchestra (the Czech Philharmonic conducted by Jean Fournet). 8:30 World of Science. 8:35 Quiz, Story and News. 8:40 Musical Entertainment: Dvorak: Cantata: Fantasy for Three Violin da Gamba (the Concerto Musico Ensemble from Vienna); Bach: Minuta Concerto: Haydn: Minuta Concerto; Berger: Canon (the Music Alliance Ensemble from Vienna); Ravel: Introduction and Allegro; Liszt: Concerto for Quartet, Flute and Clarinet (The Chamber Orchestra of Paul Kuentz with Nissim Zehava - Soloist). 8:45 Music to relax by... - Schubert: "Gavotte"; Ballet-Music. 8:50 Recital (second broadcast) - with Guest Artist - E. H. (Soloist from England) plays works by Purcell, Field, Bennett and Benjamin; The Chamber Quartet (Holland) plays String Quartet No. 78, No. 1, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 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996, 997, 998, 999, 1000.

FOR EVERYBODY 8:55 A Lion's Lair, 9:04 Songs (cont.), 10:05 "Classic and Light", 11:05 "The Song Club", 12:05 "Anything Goes", 1:05 "The Song Club", 2:05 "The Song Club", 3:05 "The Song Club", 4:05 "The Song Club", 5:05 "The Song Club", 6:05 "The Song Club", 7:05 "The Song Club", 8:05 "The Song Club", 9:05 "The Song Club", 10:05 "The Song Club", 11:05 "The Song Club", 12:05 "The Song Club", 1:05 "The Song Club", 2:05 "The Song Club", 3:05 "The Song Club", 4:05 "The Song Club", 5:05 "The Song Club", 6:05 "The Song Club", 7:05 "The Song Club", 8:05 "The Song Club", 9:05 "The Song Club", 10:05 "The Song Club", 11:05 "The Song Club", 12:05 "The Song Club", 1:05 "The Song Club", 2:05 "The Song Club", 3:05 "The Song Club", 4:05 "The Song Club", 5:05 "The Song Club", 6:05 "The Song Club", 7:05 "The Song Club", 8:05 "The Song Club", 9:05 "The Song Club", 10:05 "The Song Club", 11:05 "The Song Club", 12:05 "The Song Club", 1:05 "The Song Club", 2:05 "The Song Club", 3:05 "The Song Club", 4:05 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WHAT'S ON

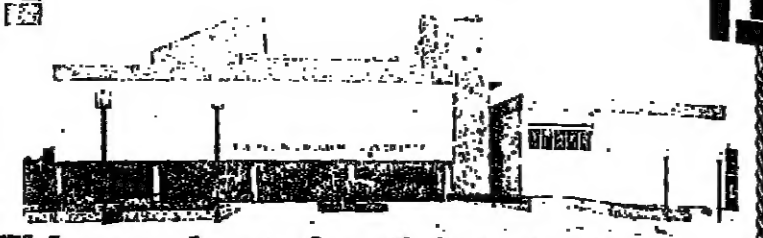
Plant a Tree in Israel
With your Own Hands!
Free tours for planters to the hills of Judea every Sunday and Wednesday from Tel Aviv and every Tuesday from Tel Aviv. For details and registration please call Visitors Department, Ramat Gan, Tel. 25784. 8 a.m.-2 p.m. National Fund: In Jerusalem, 100 King George, corner Nahoy Keren, Tel. 32501, in Tel Aviv - 80 Rehov Haysarhon, opp. Dan Hotel, Tel. 23442.

ALL WEEK IN JERUSALEM
* Israel Museum:
Sun., Mon., Wed., Thurs. 10 a.m.-6 p.m.; Tues., Thurs. of the Book, 10 a.m.-10 p.m.; Wed., Fri., 10 a.m.-2 p.m.
Exhibitions:
Benni Efrat (Spertus Hall).
Ami Shavit: From the Object to the Print (Library Hall).
Avigdor Stamatky: Paintings 1939-1972 (Gruss & Goldman Hall) until 12.8.
Sculptors as Draughtsmen and Printmakers (Goldman-Schwarz Hall) until 12.8.
Contemporary Prints - from the Museum's Collection (Cohen Hall) Creative Works by Children and Games (Youth Wing).
Special Exhibit: Decorated bronze oil lamp - early Roman period. Tomb Offerings from Gezer (Rockefeller).

Conducted Tours:
* Madrasah Tours - By appointment only, Tel. 1828, Jerusalem.
1. Tour of Madrasah Projects in Jerusalem. 8.30 a.m. Strauss Health Centre, 24 Rehov Strauss. IL8.40 or 20 towards transportation and refreshments.
2. Medical Centre Only, includes visit to Chagall windows, exclusive Audio-Visual Presentation of the Madrasah Project at 9.30 a.m., 11 a.m., 11.15 p.m. and 2 p.m. Kennedy Tourist and Information Centre, Medical Centre. No charge. Bus 19 and 27.
3. Boys Town Jerusalem - (Kiryat Neot). Spirit Vegan. Daily tours (except Shabbat). Tel. 43112.
* Hebrew University, Conducted tours in English weekdays at 9 and 11 a.m. starting from the lobby of the Administration Building at the Givat Ram campus and at 2.30 p.m. at the Weizman Research Institute at the Mount Scopus campus.
Tourists and visitors come and see the General Israel Ordinance Home in Givat Ram, Jerusalem, and its manifold activities and impressive modern building. Free guided tours weekdays between 10-4. Bus No. 4, Kiryat Moshe, Tel. 23221.
* New Israel Films:
Latest Israel Films screened weekdays at 12 noon at Keren Hayesod Hall, Jewish Agency Building, Jerusalem. Admission free.
Jerusalem Biblical Zoo, Schneller Wood, Romem, Tel. 23220, 7.30 a.m.-6.30 p.m. Special Synagogue Tours, Egged Tours Office, Central Bus Station, 2 p.m. Friday. Traditional Synagogue Tours, United Tour Office, King David Hotel Annex, 2 p.m. Friday.
Gaon Shabbat Weekly Fortion, Community Singing (in English) Michael Shimo 9 p.m. (admission free). Friday.
Van Leer's stunning new seven-colour poster slip, hand-drawn from 187,000 individual photos, shows every single building. Ask for Van Leer's wall maps at gift and bookstores everywhere.
"A Stone in David's Tower" - Sound and Light Show in Jerusalem. Part: Yehuda Haorah. Directed by Pierre Arnould and Arnon Adar. Music: Noam Shushan. Every except Friday. 7.30 a.m. in Hebrew; 8.45 p.m. in English. 10 p.m. added show in English on Mon. Tues. Wed., and Sat. evenings: 10 p.m. in French, on Thurs. and Fri. evenings only. Tickets: Jerusalem agencies and Citadel evening box office. Please come dressed warmly.
- TEL AVIV -
The Tel Aviv Museum, Sderot Shaul Hamelech. Please 200 graphic works (Hall No. 3) other exhibitions: Israeli painting and sculpture (Mayerhoff Hall); The Museum Collections (Jaglom Hall); Kinetic Art Special Exhibit, Model of Protein, built by Dr. H. Stone (Haft Hall). Hours: Sun., Mon., Wed., Thurs. 10-1, 4-7. Tues. 10-11, 4-10. Fri. 10 a.m.-2 p.m. Sat. 7-11 p.m. Free guided tours in English at 11.30 a.m.
Helena Rubinstein Pavilion, temporarily closed, due to renovations.
Museum Ma'ariv: Ramat Aviv, (1) Glass Museum; (2) Kadman Numismatic Museum; (3) Ceramic Museum; (4) Museum of Ethnography and Folklore; (5) Museum of Science and Technology; (6) Tel Qasile Excavations. Wed. - 10 a.m.-3 p.m. Sun. Mon. Tues. Thurs. 10 a.m.-5 p.m.; Fri. 10 a.m.-1 p.m. 20 Rehov Haysarhon; (7) Museum for the History of Tel Aviv; (8) Alphabet Museum: Sun. through Thurs. - 9 a.m.-5 p.m. Fri. 9 a.m.-1 p.m. Sat. - closed. 16, Mifratz Shtomo. Tel. 10 Museum of Antiquities of Tel Aviv-Yafo: Sun., Mon., Tues. 10 a.m.-3 p.m., Fri. 10 a.m.-1 p.m.

Conducted Tours:
* Tel Aviv University:
Free conducted tours in English, except Saturdays. Assembly point at University, 10-30 a.m. Public Relations Dept. - Transportation by public buses 23, 26, 75, 60. Free transportation on Mondays and Wednesdays from hotels: 9.30 a.m. - Tammer, Sharon, Arcadia, Vallier, 10 a.m. - Silberman, Hilton, Ramat Aviv, Hannan, Astor, Dan, Park, Deborah Aviv; Ami Shavit, Beza. For further details Tel. 41611. Public Relations Dept.
Bar-Ilan University: daily for free transportation please call public relations. Tel. 70460.
Hilton-Tel Aviv: IL Stern's duty-free Jewellery, international guarantees, Government-approved.
ORT Israel: for visits, please contact: ORT Tel Aviv, Tel. 76221/2; ORT Jerusalem, Tel. 23226; ORT Haifa, Tel. 44027; ORT Netanya, Tel. 42922.
National Religious Women's Organization: Miriam and Hapael Hamizrahim Women in Israel, 100 Ben Gurion, Tel Aviv, Call - Tel Aviv, 444151, 782942; Jerusalem, 30820, 35282.
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1105, Tel Aviv, call Tel. 23227, 24103; Jerusalem 23246, 24103, Haifa, 61624; BeerSheva, 3171.
* Canadian Madrasah-WIZO Office, 116 Haysarhon, Tel. 25784. 8 a.m.-2 p.m. Wizo Club, 116 Rehov Haysarhon, Tel. 23227, 8 a.m.-2 p.m.
Madrasah Club, 89 Rehov Haysarhon, Tel. 25784.
Women's League for Israel, 37 King George, Tel Aviv. Conducted tours of the House, please call: Tel Aviv - 664177, Netanya - 23264.
Restaurant At The Top Best America, 33 Sderot Simul Hamelech, Tel. 23202, 23163 Jerusalem - 23260, Haifa - Business Lunches; private rooms. Open all week, including Saturday for lunch and supper. Parking.
- HAIFA -
Madrasah Club, Youth Aliya office, 209 Rehov Hamelech, Tel. 4361, 4478. Goldman's Art Gallery, 93 Sderot Hamelech, Haifa, Exhibition of Agamographs and other graphics by Yezkov Agam. Open daily 10 a.m.-1 p.m., 4-7 p.m., Saturdays: 9-3.30 p.m.
Artist House, 24 T.M.O. Ave. General Annual Exhibition. Open daily, 10 a.m.-1 p.m., 4-7 p.m. except Friday, Saturday, 10-2.
- REHOVOT -
Weizmann Institute of Science, conducted tours, Sun. to Thurs. 11 a.m. and 2.30 p.m.; Friday 10.30 a.m. only; starting from the lobby of the Charles Clore International House.
- JERUSALEM -
Organ Music by Rabbi Kogan, every Saturday at 11.30 a.m. T.M.O. Auditorium. Public Welcome.
Meleah Ma'ariv, 4.30 p.m. at Hechal Shlomo, 88 Rehov King George.



This week at the Tel Aviv Museum

THE NEW BUILDING (27-29 Sd. Shaul Hamelech, Tel. 257361)

EXHIBITIONS
* Israeli Painting and Sculpture (Mayerhoff Hall)
* Picasso: 200 Graphic Works (Hall No. 3)
* Kinetic Art - Special Exhibit
Model of Protein, built by Dr. H. Stone (Haft Hall)

THE MUSEUM COLLECTIONS (Jaglom Hall, Zacks Hall)

GUIDED TOURS: English: daily at 11.30 a.m. (except Sat.)

LIBRARY: The Helena Rubinstein Art Library is open Sun.-Thurs. 10 a.m.-1 p.m., 4-7 p.m., Fri. 10 a.m.-1 p.m. (New Building)

EVENTS (Maly Kaufmann Hall, New Building, at 8.30 p.m.)
Tickets available at the New Building.

FILMS
Tuesday, Aug. 8, 1972: Smultronstillet (Wild Strawberries) - (Sweden - 1957). Director: Ingmar Bergman - with Victor Sjostrom, Ingrid Thulin, Bibi Andersson (Swedish; Heb./Eng. Transl.)

Visiting Hours: Sunday, Monday, Wednesday, Thursday: 10 a.m.-1 p.m., 4-7 p.m.; Tuesday: 10 a.m.-1 p.m., 4-10 p.m. Friday: 10 a.m.-2 p.m.; Saturday: 7-11 p.m.

Helena Rubinstein Pavilion, temporarily closed, due to renovations.

THIS WEEK AT THE ISRAEL FESTIVAL

JAZZ EVENINGS WITH THE PRESERVATION HALL JAZZ BAND (from New Orleans)
These are the people who made the history of jazz, and who had such a tremendous success at the 1970 Israel Festival
Each programme is different as, though playing traditional tunes, they keep on improvising.
Tomorrow, Saturday, Aug. 5 - Caesarea - 8.30 p.m.
Sunday, Aug. 6 - Caesarea - 8.30 p.m.
Tuesday, Aug. 8 - Jerusalem - Biyenev Ha'oma - 8.30 p.m.
Wednesday, Aug. 9 - Haifa - Arnon Cinema - 9 p.m.
Thursday, Aug. 10 - Tel Aviv - Sport Palace - 8.30 p.m.

THE EASTMAN BRASS QUINTET (U.S.A.)

This Ensemble has opened new musical horizons and they have achieved international acclaim through their intonation, accuracy and overall musicianship.
PROGRAMME:
THOMAS WEELKES - Cantata No. VI
GUNTHER SCHULLER - Music for Brass Quintet
EUGENE BOZZA - Sonatine
SAMUEL SOHNEDT - Canon, Bergamasca
ROBERT GAULDIN - Variations on a Rock Tune
MALCOLM ARNOLD - Quintet
Jerusalem: August 6 - Biyenev Ha'oma - 8.30 p.m.
Tel Aviv: August 7 - Mann Auditorium - 8.30 p.m.

THE ANDRE TAHON MARIONETTE (France)

Director: ANDRE TAHON
With artists and orchestra
Conductor: MICHAEL BRANDT
Programme: MAROLLES DE PARIS
A musical spectacle for grown-ups and children
a gay performance comprising dances, folklore and songs.
This theatre appeared all over the world and won't be forgotten anywhere.
Caesarea: August 8 and 9 - Roman Theatre - 8.30 p.m.
Jerusalem: August 10 - Biyenev Ha'oma - 8.30 p.m.
Haifa: August 11 (one-time) - Arnon Cinema - 8.30 p.m.
Tel Aviv: August 12 - Mann Auditorium - 8.30 p.m.

TEMPORARY EXHIBITIONS:

Museum of Science and Technology: Lobby of the Tel Qasile Excavations will be closed in August Glass Museum: Painting and Sculpture on glass "Lancy"
Kadman Numismatic Museum: Primitive Money.
Museum of Ceramics: Shiloh, Nara and Nazmi.
Museum of Ethnography and Folklore: Shavut Paper Cuts.

THE ISRAEL FESTIVAL 1972

THE ISRAELI NATIONAL OPERA
1 Allenby Road
Tel Aviv Tel. 57228
Tomorrow, August 5
SAMSON AND DELILAH
Tel Aviv, 8.30.

TIVON GROWTH CENTRE
Kfar Shmaryahu
Saturday, August 5 (in English)
SUNDAY WORKSHOP
Saturday, Aug. 12 (in Hebrew)
YOUR MARRIAGE:
workshop for couples with Dr. Israel Charry (U.S.A.), author of *Marital Love and Hate*
Fri.-Sat., Aug. 18-19 (in Hebrew)
BASIC ENCOUNTER WORKSHOP
Full details: Tivon Growth Centre, 4 Rehov Hattishbi, Haifa. Phone: 04-536275

OMAR KHAYAM
FOUNDED 1959
THE FIRST ISRAELI FOLKLORE NIGHT CLUB
Old Jaffa 22 829855
Star for "August"
HAVA ALBERSTEIN
The popular Israeli singer also
* Hanan Yovel - Singer
* Duo Zafary - Yemenite folklore
* Trio Benny Preger
* Singing & dancing together
Show starts slightly at 10.30. Tickets at main hotels and travel agents.

HARBOUR CHAILOI CAESAREA
top of the citadel old part of Caesarea on the pier
FISH RESTAURANT

MY BAR
American Bar and Restaurant
6 Rehov Hillel
Tel. 224834, Jerusalem
Open 8 p.m.-2 a.m. except Friday
Every day "Happy Hour"
"Playboy" says: the best Martini in the Middle East.

SOVA שובו RESTAURANT KOSHER
8 Rehov Habistadrut, Tel. 222266, 221896, Jerusalem
Self-Service and Dairy Cafeteria
For Saturdays and Holidays please make your arrangements in advance.

THE SUMMER SCHOOL FOR CHAMBER MUSIC

RAMY SHEVELOV, Director
Presents a
CONCERT SERIES

To mark the conclusion of the seminar held at Beit-Daniel.
The programme includes trios, quartets and quintets by: Mozart, Beethoven, Brahms, Schumann and Ravel.

* * *
Saturday, August 5, at 8.30 p.m. - Beit Lillan, Zichron Ya'acov
Monday, August 7, at 8.00 p.m. - Wix Auditorium, Weizmann Institute, Rehovot
Tuesday, August 8, at 8.30 p.m. - Beit Ha'am, Beersheva
Wednesday, August 9, at 8.30 p.m. - Brur Hayil
Thursday, August 10, at 8.30 p.m. - Beit Ha'am, Netanya
Saturday, August 12, at 8.30 p.m. - The Khan, Jerusalem
Sunday, August 13, at 8.30 p.m. - Notre Dame de Zion, Ein Karem
THESE CONCERTS CELEBRATE THE TENTH ANNIVERSARY OF THE SCHOOL

Israel Theatres

Haifa Municipal Theatre
3 Last Weeks of the 1972 Season
HEFEZ
"Excellent Marks!"
A. Zarit "Davar"
Haifa, Aug. 7
Tues., Aug. 8
Mon., Aug. 9
Wed., Aug. 10
Thurs., Aug. 11
Fri., Aug. 12
Sat., Aug. 13
Sun., Aug. 14

The Cameri Theatre
SUMMER CELEBRATION
by Nathan Algranat
4 last performances before summer recess
Tel Aviv, Aug. 5
Sat., Aug. 6
Sun., Aug. 7
Mon., Aug. 8
Tues., Aug. 9

Habliah
Premiere WEDDING
by S. Y. Agnon
Yossi Yisroel
Director:
Tel Aviv, Small Hall
Mon., Aug. 7, 8.30
Tues., Aug. 8, 8.30
Wed., Aug. 9, 8.30

A DOG'S WILL
Comedy
Tel Aviv, Large Hall
Sat., Aug. 5, 8.30
Mon., Aug. 7, 8.30
Tues., Aug. 8, 8.30
Sat., Aug. 10, 8.30

Nahariya
Sun., Aug. 6
Jerusalem
Wed., Aug. 9

PFONIC FOR TWO
Comedy
Tel Aviv, Small Hall
Sat., Aug. 5, 8.30
Thurs., Aug. 10, 8.30

THE TREASURE
by Shalom Aleichem
Director:
Michael Kha
Haifa, Sept. 14
Thurs., Sept. 14

THE PRISONER OF SECOND AVENUE
Tel Aviv, Tues., Sept. 5

Join the best of Theatre audiences

GOURMETS! THE PAGODA

Chinese Restaurant in Jerusalem has opened a new section
● Popular prices ● Fish and seafood ● Oriental and International cooking ● Background music ● Fully air-conditioned ● Courteous service ● Open afternoons and evenings.
See you at the
PAGODA - Jerusalem
31 Rehov Hillel, Tel. 225911

the israel museum, jerusalem THIS WEEK AT THE MUSEUM

Sun. through Thursday 4.00-5.30 p.m.
Sun., Mon., Tues., Wed. 4.30 p.m.
Tuesday, August 8, 1972 7.15 p.m.
Tuesday, August 8, 1972 6.00 and 8.30 p.m.
Thursday August 10, 1972 2.00 and 4.00 p.m.
EXHIBITIONS
Benni Efrat (Spertus Hall & Crown Plaza)
Avigdor Stamatky: Paintings 1939-1972 (Gruss & Goldman Hall) until August 13.
Ami Shavit: From the Object to the Print (Library Hall)
Sculptors as Draughtsmen and Printmakers (Goldman-Schwarz Hall) until August 13
Contemporary Prints - from the Museum's Collection (Cohen Hall)
Creative Works by Children and Games (Youth Wing) Puppets (Youth Wing)
SPECIAL EXHIBIT
Decorated bronze oil lamp - early Roman period
SPECIAL EXHIBITION AT ROCKEFELLER
Tomb Offerings from Gezer
YOUTH WING - NEXT TERM
Children 6-16 all classes
Registration in August:
Sun., Mon., Wed., Thurs. 10 a.m.-12 noon, 2-4 p.m.
Studies start October 2, 1972
Adults - association members only
Classes: Painting (beginners & advanced), ceramics, etching, sculpture
Registration starts September 6, 1972
Sun., Mon., Wed., Thurs. 10 a.m.-12 noon
Studies start October 5, 1972

Inbal Dance Theatre

THE PEARL AND THE CORAL
Musical: Menahem Avidon
Choreography: Sara Levi-Thanai
Stage and Costumes: David Sarir
FROM THE PRESS
These two great dancers were at their best
Dora Sowden, "Yedloth Ahronoth"
David Sarir's stage setting is enchanting
Nahman Ben-Ami, "Ma'ariv"
This dance performance cannot be praised too much
Dov Bar-Nir, "Al Hamishmar"

TEL AVIV, Beit Arlosorov (Obel)
Tuesday, August 8, 8.30

JERUSALEM, Beit Ha'am
Monday, August 7, 8.30
Every Wednesday at the KHAN, Jerusalem
Cameri Performance

Tel Aviv Cinemas

Commencing Saturday, Aug. 3, at 7.15 p.m. and 9.30 p.m.
Weekdays at 4.30, 7.15, 9.30 p.m.
See times of performance of individual cinemas

ALLENBY Tel. 57820
7th week
12 million spectators saw and laughed at Claude Zed's
LES BIDASSES
EN FOLIE
4.30, 7.30, 9.30

BEN YEHUDA Tel. 228409
8th week
A wildly imaginative tension film
ANITA STEINBERG
GEORGE HILTON
La Coda Dello Scorpione
Adults only

CINERAMA
CLOSED DUE TO STRIKE ROOM:
THE GROUNDSTAR CONSPIRACY

CHEN Tel. 228987
5th week
The two giants of the French screen
LOUIS DE FUNES
YVES MONTAND
In their new record-breaking release

LA FOLIE DES GRANDEURS
in technicolor

EDEN Tel. 57450
Second week
MUMTAZ
SIBON KHAN
APR ADH
4, 7, 9.15

ESTHER Tel. 225610
6th week
CHARLES BRONSON
URSULA ANDRESS
ALAIN DELON
TOSHIRO MIFUNE
RED SUN
Adults only, Sat. 7.30, 9.30

GAT Tel. 267888
12th week
WALT DISNEY THE ARISTOCATS
A Catful of fun for young and old
In Colour 4.30, 7.15, 9.15

CRITERION Tel. 57952
11th and last week
Ingmar Bergman's first love story in English with
ELLIOTT GOULD
BIDI ANDERSON
THE TOUCH
7.30 - 9.30

DAN-RIVIERA Tel. 55851
22 Girls and a Man (TENDRY VOYOU)
JEAN PAUL BELMONDO
MYLENE DEMONGEOT

GORDON Tel. 244378
11th week
THE GARDEN OF THE FINZI-CONTINI
The film by VITTORIO DE SICA
The last film of 1972
Sat. 7.30, 9.30

HOD Tel. 226320
4th week
A Menahem Golan Film
ESCAPE TO THE SUN
YEHUDA BARKAN
4.30, 7.15, 9.30

MAXIM Tel. 287457
The Great Carbo Festival
This week only
Queen Christina
4.30, 7.15, 9.30

MOGRABI Tel. 58981
4th week
YOSSI POLLAK
MONA SILBERSTEIN
AZIT OF THE PARATROOPS
based on the book by Motta Gur
4.30, 7.30, 9.30

OPHIE Tel. 613321
5th week
National Premiere
WARREN BEATTY GOLDIE HAWN

THE HEIST
Written and Directed by RICHARD BROOKS
A Columbia Picture
ADULTS ONLY

ONLY Tel. 284025
Fully airconditioned
4th week
4 Behov Maccabi
3rd week
ADRIFT
FAMELA FRONETT
7.30, 9.30

RAMAT AVIV Tel. 413761
3rd week
SOMETHING BIG
7.15, 9.30
STUDIO Tel. 58817
6th week
YEHUDA BARKAN
MONA SILBERSTEIN
TWO HEARTBEATS

Jerusalem Cinemas

Commencing Saturday, August 3, at 7.00 p.m. and 9.00 p.m.
Weekdays: 4.00, 7.00 and 9.00 p.m.

ARNON Tel. 224829
11th week
Oscar Winner
The Garden of the Finzi-Contini
with MELVYN FRANK
DOMINIQUE SANDA
LINO CAPOLICCHIO

OHEN Tel. 222055
5th week
From Friday at 3 p.m.
CHARLES BRONSON
URSULA ANDRESS
ALAIN DELON
RED SUN
Adults only
Perf. at 4 p.m. daily
La Guerre des Boutons

EDISON Tel. 224050
4th week
FEVER ON THE ROADS
with the great Greek stars
GEORG FUNTAS
JENY RUSO

JERUSALEM Tel. 28497
M.A.S.H.
ELLIOT GOULD
DONALD SUTHERLAND
Performances 7.00 & 9.00 p.m.

HABIRAH Tel. 232366
From Friday at 3 p.m.
3rd week
Homo Eroticus
with ROSANNA FODESTA
SYLVIA KOSOVNA
BERNARD BLIER
Hebrew and English subtitles
Colour

ORION Tel. 222914
WORLD PREMIERE!
The Israeli love story for the whole family
NURIT
with SARI KESHET
YONA ALIAN
AMIR ELIAS
No complimentary tickets or reductions
Colour
English and French subtitles

ORNA Tel. 224783
Allstar MacLean's biggest best-seller
PUPPET ON A CHAIN
BARBARA FARRIS
ALEXANDER KNOX
Colour
For adults only
No complimentary tickets or reductions

Haifa Cinemas

Commencing Saturday, August 3, at 7.00 p.m. and 9.00 p.m.
Daily at 7.00 and 9.00 p.m. — Matinee at 4.00 p.m.

AMPHITHEATRE Tel. 664018
Alrecooling
A film you shouldn't see alone
WILLARD
BRUCE DAVIDSON and ERNEST BORGNINE
Matinee at 4
Azit of the Paratroops
GIDRON SINGER and AZIT THE FAMOUS DOG
Colour

ARMON Tel. 664848
2nd week
OLIVIER EASTWOOD
LEE VAN CLEEF
ELI WALLACH
"THE GOOD, THE BAD AND THE UGLY"
In colour
For adults only
8.15 and 9.00 p.m.

ATZMON Tel. 668008
3rd week
RED SUN
with CHARLES BRONSON and ALAIN DELON
Technicolor

BEIT ROTHSCHILD Tel. 82749
A Famous Production
COMPULSION
with ORSON WELLES
DEAN JAGGER
BRADFORD DILLMAN
Perf. 8.45, 9.00 on Sat., Tues., Thurs.

CHEN Tel. 666272
12th week
THE DECAMERON
A film by PIER PAOLO PASOLINI
For adults only
No complimentary tickets

MORIAH Tel. 242477
The unforgettable LANA TURNER starts in
MADAME X
For adults only
Perf. at 8.45, 9.00
Matinee at 4 p.m.
KATZ AND CARASSO
in Technicolor

MIRON Tel. 680088
A great commando war film
OVERRUN
with THOMAS KERR
AL LANDS
Technicolor

ORAH Tel. 664017
4th week
Alrecooling
ESCAPE TO THE SUN
starting YEHUDA BARKAN
JOSEPHINE CHAPLIN
GILA ADLAGEOR
Technicolor

ORION Tel. 523939
Hall airconditioned
Half premiere
BRAD HARRIS and GEORGE MARTIN
play high drama in
THE SUPREME IN THE JUNGLE
in colour
six nonstop perf. from Fri.

ONLY Tel. 51898
Hall ventilated
Perf. Sat. 7.00, 9.15
Weekdays 6.45, 9.00
8th week
TWO HEARTBEATS
YEHUDA BARKAN
LEA KOENIG
Matinee at 4 p.m.
LOUIS DE FUNES
in
L'HOMME ORCHESTRE

PEER Tel. 662282
4th week
Homo Eroticus
with ROSANNA FODESTA
SYLVIA KOSOVNA
for adults only
no complimentary tickets

RON Tel. 696069
Alrecooling
A great musical hit based on Charles Dickens' novel
SCROOGE
starring ALBERT FINNEY and ALEC GUINNESS
in colour

SHAVIT Tel. 85945
A most interesting thriller starring
JEAN LOUIS BÉRIÉRIANT
LE VOLEUR DE CRIMES
During the whole week

Ramat Gan Cinemas
ARMON Tel. 720706
THE BURGLARS
JEAN PAUL BELMONDO
OLIVIER EASTWOOD
DIANE GANNON
Adults only - 7.15, 9.30
Matinee at 4
Jungle Book

HADAR Tel. 728822
3rd week
4.00 - 7.15 - 9.30
YEHUDA BARKAN
MONA SILBERSTEIN
TWO HEARTBEATS

RAMAT GAN Tel. 724504
6th & last
7.15, 9.30
KLUTE
with JANE FONDA
Cinemascope - Colour
Adults only
Matinee at 4
By public request, the Israeli film
LUPO
Price IL2.

WALT DISNEY THE ARISTOCATS
A Catful of fun for young and old
4.00, 7.15, 9.30

ORDEA Tel. 721720
The Israeli Love Story for the whole family
NURIT
SARI KESHET
YONA ALIAN
7.15, 9.30
Matinee at 4
AZIT OF THE PARATROOPS

SHALOM Tel. 617480
Saturday and 21 week
4, 7.15 and 9.15, except Monday
at 4, and 7 p.m. only
ISRAELI PREMIERE
NURIT
SARI KESHET
YONA ALIAN

The POSTER Theatre

ADRIFT - Czech director Jan Kadavý's lucid and compelling story about a Jewish partisan's involvement with a Russian and a German soldier.
THE ARISTOCATS - Walt Disney's colorful cartoon about a family of cats. Valuable for the children.
AZIT OF THE PARATROOPS - A young soldier's story of an army dog, rather than a dog, who saves his life during the war.

BRIDAL CANDY (Habimah) - TEL AVIV (Habimah) Sat., Mon., Tues., Wed. TEL AVIV (Camer) Sat., Sun., Mon., Tues.
THE DECAMERON - Pier Paolo Pasolini's brilliant political parables in a very long film.
ESCAPE TO THE SUN - The Marx Brothers in a hilarious farce about war (1932).
LI FOLIE DES GRANDEURS - Fast-moving situation farce set in 17th-century Spain with Louis de Funès and Jean Seberg in the comic combination of master and servant.

THE HEIST - Also called "Dollars," the story of bank robbery and drug peddling starts in a confab and fashion in a work up to an exciting if improbable climax.
HOMO EROTICUS - All subtleties are eschewed in this crudely directed Italian comedy.
SCROOGE - A low sort of show about a fellow named Almoine married to a girl with...

RED SUN - Toshiko Kuroki as the Japanese samurai heroine in the Wild West genre added to this fairly satisfying Western.
SCROOGE - Dull musical adaptation of "A Christmas Carol" with Albert Finney as the performance of the night.
THE TOUCH - Brilliant Bergman in English for the first time is also almost straight-forward for a change.

WILLARD - Excellent performance by Bruce Davidson as the young rat-lover who trains the little heists to carry out his evil ends.
WALT DISNEY THE ARISTOCATS - A Catful of fun for young and old

A HOUR'S TESTAMENT (Habimah) - A rich lover named Brodsky. The lucid charming Brazilian comedy in which the actor's use of Sephardi expressions and gestures. KIRYAT BIALIK (Hayon) Fri. 8.45. SABA (TH) Mon. HERZLIYA AVIV (Habimah) Sat., Mon., Tues., Thurs. 9.00.

BRIDAL CANDY (Habimah) - TEL AVIV (Habimah) Sat., Mon., Tues., Wed. TEL AVIV (Camer) Sat., Sun., Mon., Tues.
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WILLARD - Excellent performance by Bruce Davidson as the young rat-lover who trains the little heists to carry out his evil ends.
WALT DISNEY THE ARISTOCATS - A Catful of fun for young and old

MY MOTHER THE GENERAL (The Young Theatre) - The current Israeli comedy current belly-laugh. HAIFA (Ora) Fri. 8.15. TEL AVIV (Ora) Sat., Tues., 8.30. GIVAT OLIVIA (Ora) Mon. 8.45. FARISEES HAIFA (Ora) Wed. 8.30. NAAN (Amphitheatre) Thurs. 9.00.

BRIDAL CANDY (Habimah) - TEL AVIV (Habimah) Sat., Mon., Tues., Wed. TEL AVIV (Camer) Sat., Sun., Mon., Tues.
THE DECAMERON - Pier Paolo Pasolini's brilliant political parables in a very long film.
ESCAPE TO THE SUN - The Marx Brothers in a hilarious farce about war (1932).
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WALT DISNEY THE ARISTOCATS - A Catful of fun for young and old



A new restaurant with enlure, "Rasputin," is being opened by a group of Russian immigrants in Tel Aviv. The guest stars for the first month will be the Perlman family, seen here at a rehearsal. (Dana Segov)

Music
All events start at 8.30 p.m. unless stated otherwise.
Jerusalem
ISRAELI FESTIVAL - The Eastern Brass Quintet - details as for Jerusalem - at the Mann Auditorium: Monday.
ISRAELI FESTIVAL - The Preservation Hall Jazz Band - at the Arnon Theatre: Wednesday.
ISRAELI FESTIVAL - The Eastern Brass Quintet - details as for Jerusalem - at the Wix Auditorium: Tuesday.
Caesarea
THE ISRAELI FESTIVAL - The Preservation Hall Jazz Band - the original sound from New Orleans by the people who created it - Saturday-Sunday. The Maronite Theatre Andre Tahan from Paris - rare entertainment of high musical value - Tuesday-Wednesday.
Acro
ALL-HAYDN-PROGRAMME - The New Israel String Quartet plays its fourth opera 22, opus 65, no. 2; opus 77, no. 1 - at the Nights' Hall at Old Acro: Saturday.

JENMAR ENTERPRISES LTD.
Manufacturers, operators and franchisers of
MINIATURE GOLF COURSES
takes great pleasure in announcing the
OPENING, ON AUGUST 5, OF THE FIRST "JENMAR" MINI-GOLF COURSE IN ISRAEL
LOCATED AT
ZVULON BEACH, HERZLIYA
Between Accadia and Sharon Hotels
OPEN DAILY FROM 9 a.m. until 6 p.m.
FEE PER GAME: IL2.50
Many additional locations are being selected throughout the country
In the meantime come to the first "Jenmar" Course
PLAY MINI-GOLF
A GAME OF FUN - FOR EVERYONE!!!